A NEWSFIELD PUBLICATION

No.16 August 1986

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ZZAP! 64

MONTHLY REVIEW FOR COMMODORE SOFTWARE



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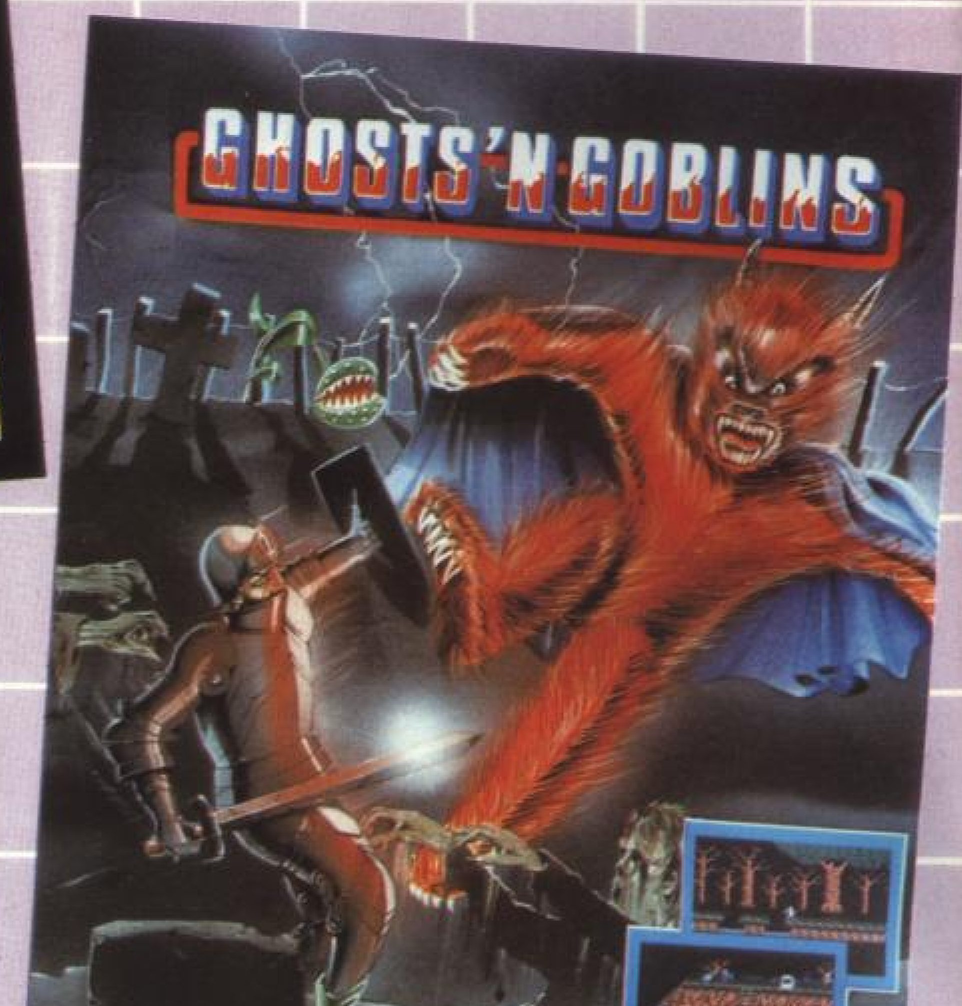
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ZZAP! 64

ISSUE 16 AUGUST 1986

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ZZAP! SPECIALS

ZZAP! SECTIONS

HOT STUFF FOR JUNE

ZZAP! PRIZE COMPETITIONS



The next issue of ZZAP! goes on sale from July 21st. Anyone who fails to buy a copy will be made to recite the entire contents of the next CCI five hundred times over while standing on their head.


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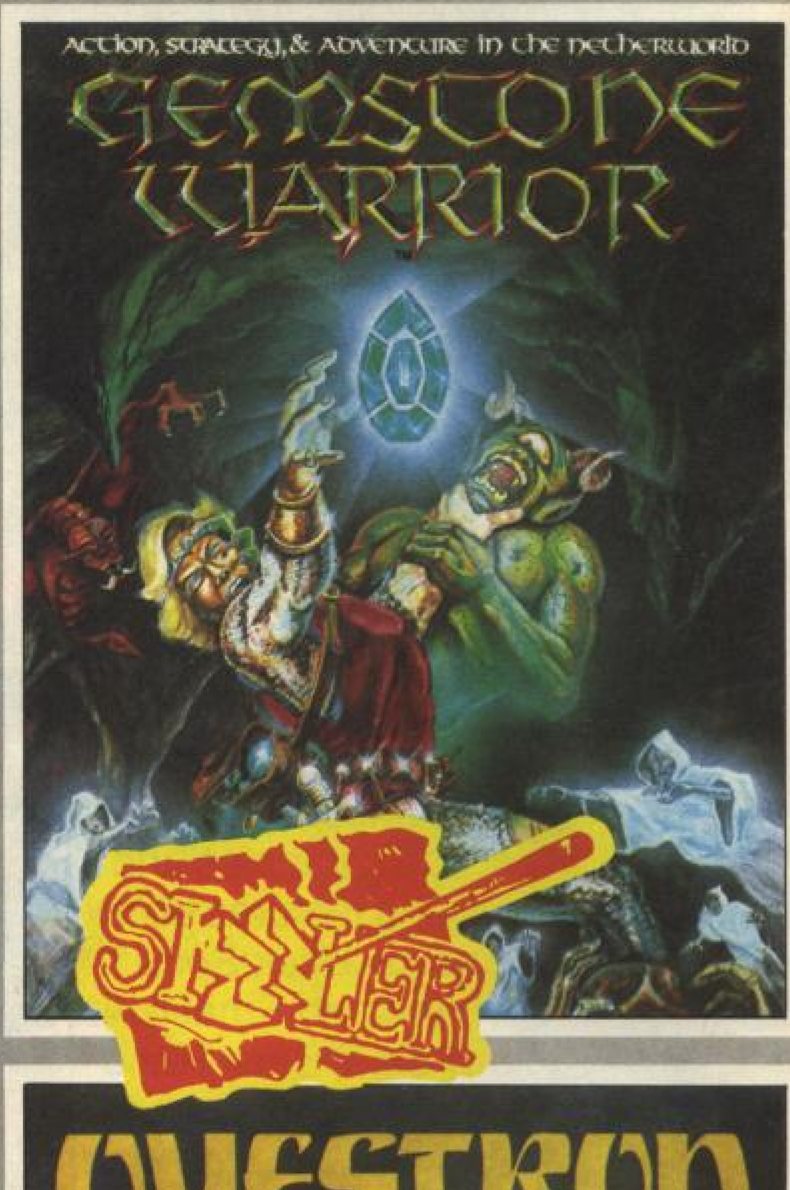
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QUESTRON

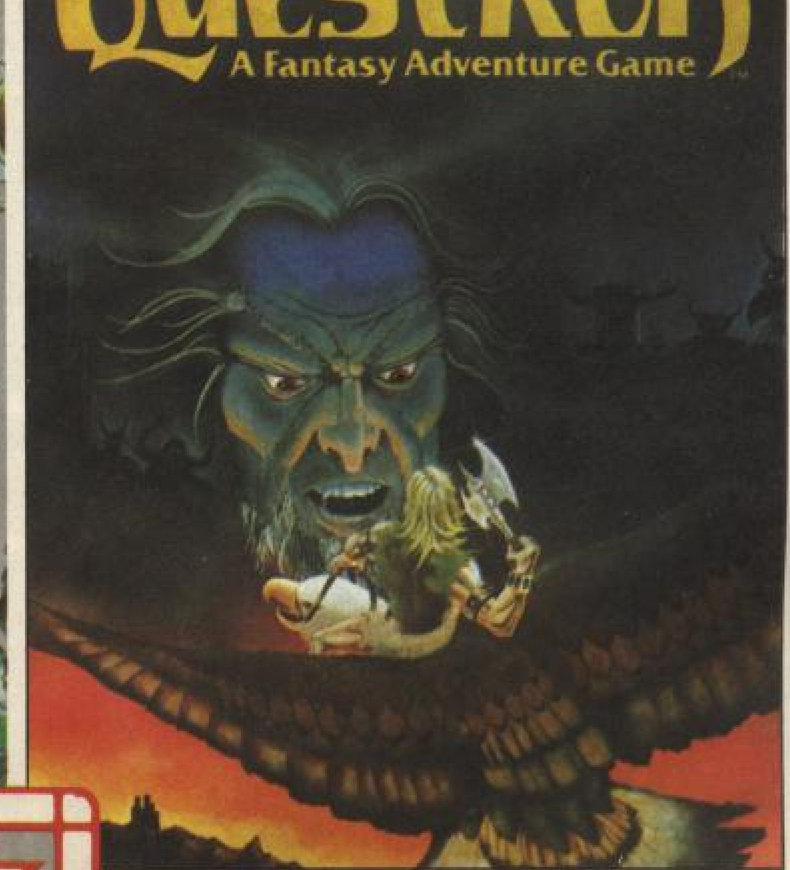
These are dire times for the Questron Empire. Mantor, a renegade sorcerer, has possession of the Great Book of Evil Magic and is using the despotic power it bestows upon him to plague the land with hideous monsters. The King'sonce proud army has been decimated by these deadly foes; and thus he has put his trust in you, a humble serf, to use your cunning and strength to steal the Magic Book and render Mantor powerless.

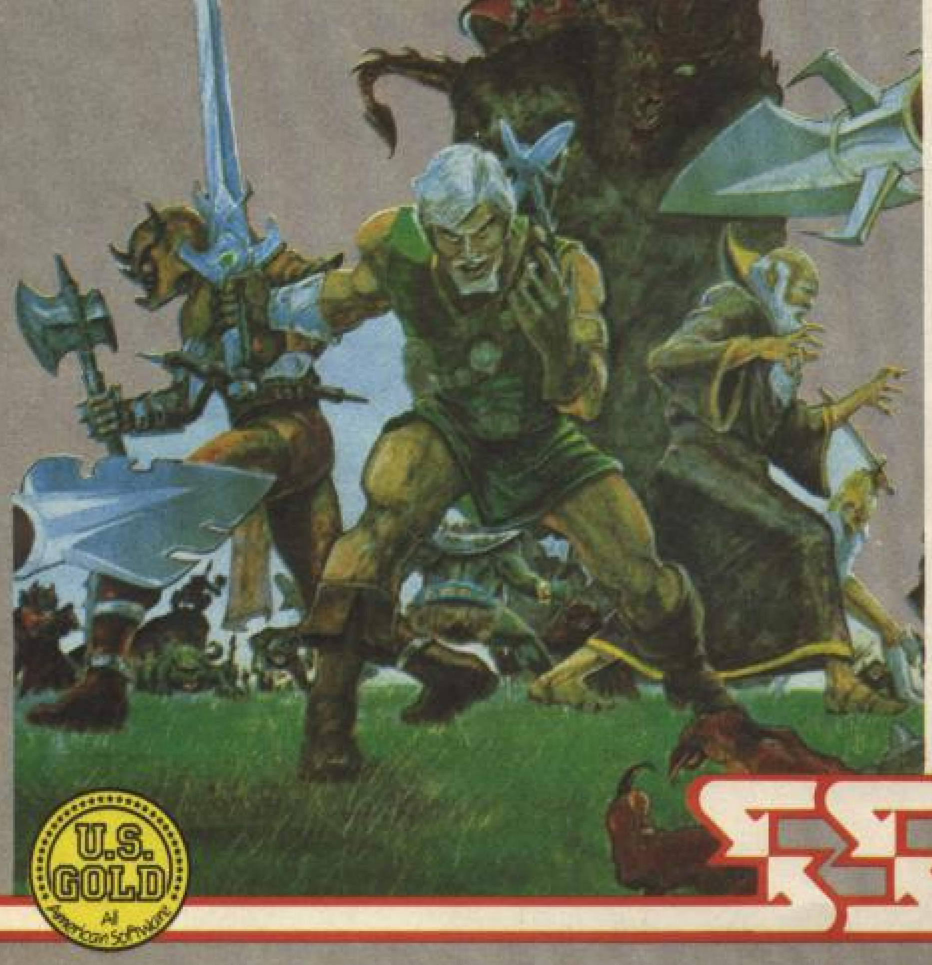
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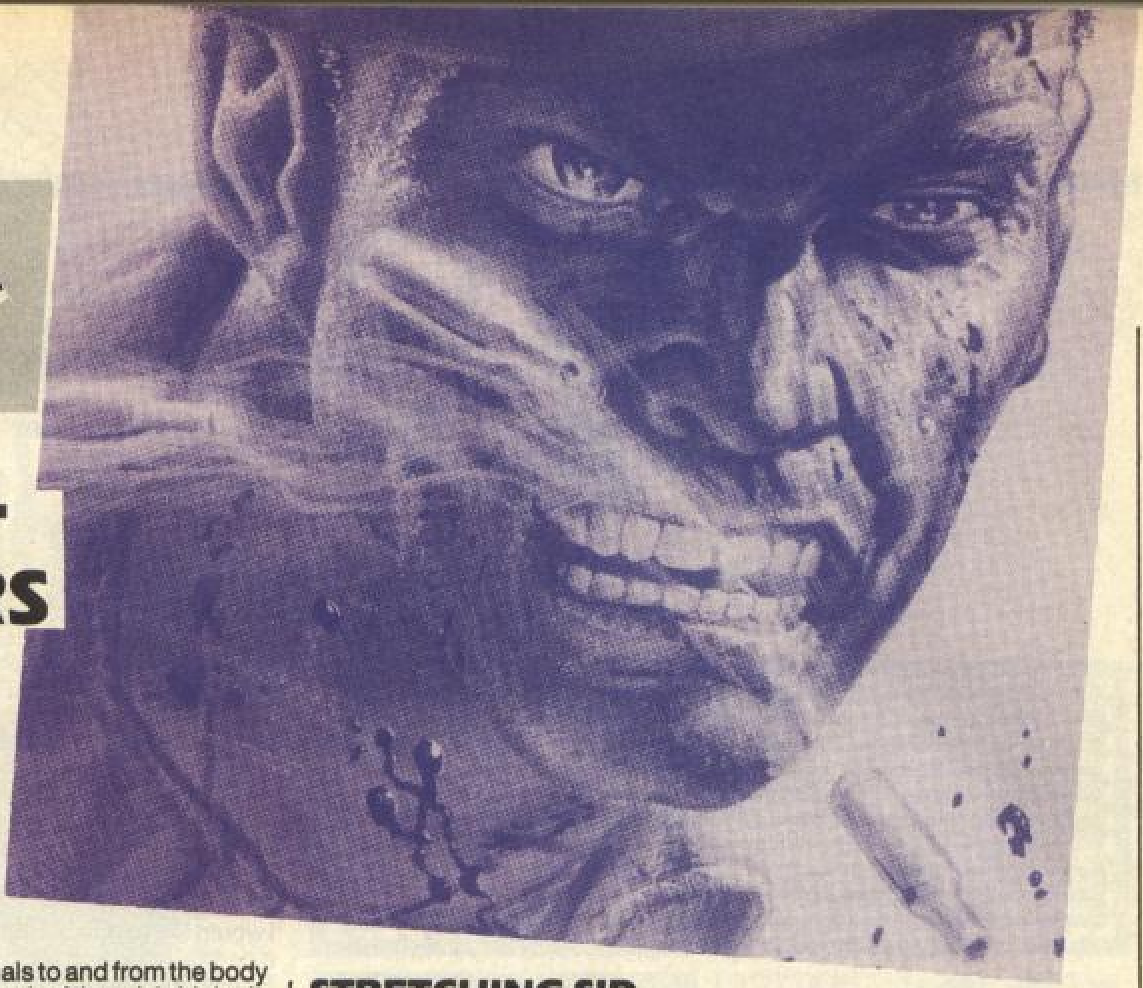
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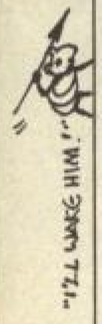
SSI



A CHANGE AT ZZAP! TOWERS

This month sees an interesting development and a move. The Good News is that Gary Liddon — no, sorry, that's the Bad News. Okay, Bad News first — the Bad News is that Gary Liddon is leaving ZZAP! He hasn't resigned and (surprise, surprise) he hasn't been sacked. The fact is he's been compromised by being appointed Technical Executive of a new software house which means





ZZAP! can no longer use his services in the games reviewing deaprtment.

The software house concerned is called THALAMUS, and the Good News is that Thalamus has been founded, and is backed by Newsfield. (In case you don't know, the thalamus is a little gland which sits at the base of the brain above the spinal cord and transmits/receives all the signals to and from the body — but enough of the grisly biological bits). Thalamus is independent of Newsfield and the magazines ZZAP! 64, CRASH and AMTIX! and is situated in a tasteful corner of what the fashionable call Islington in North London, but what genuine Islington dwellers call 'Cannonbury'. The new company is headed up by **Andrew Wright** who joins the software house from Activision where he was Press Officer. Andrew has often appeared in the pages of ZZAP! in one guise or another and with his famous flathead (he *was* one of the first) and trendy dressing, is what the press like to call 'a well known software personality'. He's a welcome if rather raucous addition to the Thalamus team.

Already, I'm told, several programs are in preparation for a September launch of software on both Commodore 64 and Spectrum, with games for the Amstrad to follow.

But what of Liddon? Well he's written his own *valete* (Latin for Good Bye, Lloyd Mangram tells me), which appears in Shadow Spiel, but of course this is terribly improper, and because he's such a modest fellow really, it falls to me to say the five hankie tear jerker bit. (gulp) So here goes . . .

Reference: Liddon, Gareth; age 19 (whatever Minter says)

In the ten months he's been with ZZAP! Gary Liddon has proved a dilligent, innovative and careful worker. His integrity, truthfulness and loyalty to the company has been beyond reproach and I can highly recommend him to anyone who may wish to employ him in the capacity of Tea Boy. His one and only drawback is that his propensity for unique twistings of the English language leads him into the fantasy that he is a writer . . .

Never mind, Andrew Wright is determined that the only keyboard he touches from now on will be that of a computer. We'll all miss him though, most especially the Comps Minion for whom Gary has provided so much raw material in the past, and we wish him luck as he returns to the life whence he came — London and the Lounge Lizard society.

GAMES REVIEWED

STRETCHING SID

Has the quality of music on 64 games improved recently? Is there more of it? Can there be more? Can it get any better? Has the limit of the SID chip been reached? If any of these seminal questions have been worrying you of late, then turn to page 40 and read through THE MUSICIANS' BALL. Following on from the social success of the Superstar Challenge, the ZZAP! team asked along several well known computer composers for a round table discussion (actually it was an oblong table because we don't have any round ones which occasioned the usual problem of etiquette that King Arthur's round table so cleverly avoided — who's ego gets to sit at the head)?

An edifying principle seemed to emerge from the discussion; it isn't the limitations imposed by the machine or the SID chip that count, what counts is the imagination and dexterity of the programmer. After all, since Guttenburg invented the printing machine, words on paper have been commonplace. Advances in print technology have made the production of books, papers etc, faster, easier and more widely distributable, but none of these things has added one jot to the quality of writers' imaginations. We don't limit an author by virtue of his medium — to look at, all writers are alike — little black words on white paper, we limit him by **what** he says and the way in which it is said. The same is true of computer games and also the music produced to accompany them. The computer games industry is growing up at last and now we can look forward to an era when **what** is done and the **way** it is done is vastly more important than **how** it is done. Let's hope Andrew Wright and Gary Liddon bear that in mind as they crack the champagne bottle over the prow of the good ship Thalamus!

Roger Kean

ADVERTISERS' INDEX

THE MONTHLY SOFTWARE STAR FOR YOUR US GOLD CALENDAR

US GOLD ZZAP 64

ZZAP! RRAP

Here we go again, eyes down, look in for a full house — well, not quite a full house perhaps. Having looked through the pile of letters this month, I was struck by the fact that I couldn't find anything really and truly worth a letter of the month status. This is a sad state of affairs indeed, and I want you all to know that I, Lloyd Mangram, am disappointed. I expect rather more oomph, pazzazz and literary style than this. As a result there's no Letter of the Month for August and I get to keep the £20 worth of software. C'mon people get the act together!

LCP AWOL! OK?

Dear ZZAP! Rrap,
This is not, I repeat NOT another letter about LCP's or is it? Although I have previously sent you a letter about the %&!?ing things, this one is not praising them. My LCP has escaped! Has anyone of your 6,000,000 readers seen Adam, a 0.5 cm tall LCP with a haversack 3 sizes too big walking around electrical supply shops? He could be squatting in your computers at this very minute! Look out! His favourite food is Micro Chips! You may think I'm an absolute nutter, but it's your computer's insides that are being eaten, not mine. Please return him to the printed address.

Anyway, now to more serious matters. Wot's this about Gary Penn wearing nighties? What a girly! Enough of this mocking. Has any other reader noticed that ever since about the April 86 issue there have been less reviews. This is the only bad point I have against your magazine, the rest is generally very good, especially RRAP! (shut up Lloyd!). Oh yeah! What's wrong with Gary Liddon being an ex-teaboy? I was a two year old once! And here's a tip for Girly Gary Penn: DON'T WEAR NIGHTIES! Remember Gary, the Shadow knows!

Charlie Mason, Caistor, Lincoln

What do you mean — shut up! Rude Charlie! Anyway, I've read your letter carefully, and I have to say that I don't believe a word of it, other than that line about being an absolute nutter, now that smacks of the truth. As for Ms Penn, are you suggesting he should walk around in nothing? And Gary Liddon's tea is terrible.
LM

So who's in a ratty mood this morning . . . ?
JR

ONE-LINER JERK

Dear Lloyd,
You remember a little while ago, somebody wrote the 'Engine Sound' one-liner program? Well, one lazy Saturday night, I was having a snooze. Suddenly I woke up with a jerk — I told him to get out though (tee hee).

I too had to write a one-liner. I sat down at the goggle box, powered up Mr Chips and programmed. The result was phenomenal. Here's what you do: Close all curtains, switch off all lights (except the computer one) and type this in then run it.

```
10 POKE 53281,1: POKE 53280,1: POKE 53281,0: POKE 53280,0: FOR T=0 TO 20: NEXT: RUN
```

Alter the time loop to suit yourself, and voila! Disco-type strobe light. Move around. The effect is amazing.

John 'Dude' Doyle, Kilmarnock, Ayrshire

ANGRY AUSSIE

Dear Lloyd,
I would like to make a comment on a certain little nurd by the name of Razjaz Johnston. In his letter he states 'What's this recent spot of Aussie letters?'

Thank you very much Lloyd for sticking up for us Aussies by saying 'What's wrong with Aussie letters'. But as for Razjaz! If you keep up this insult of Australian letters I'm gonna come around to your place, rip your arms off, stick them in your ears and then use you as a pogo stick.

That's all I care to mention about that little incident. I will go and have a Fosters (the greatest Aussie beer) and settle down.

Ross Stewart, Gowrie, ACT 2904, Australia

I used to have a pogo stick when I was a mere slip of a lad (and no, it's not that long ago either), but I didn't make it out of the kid who lived next door. Your method sounds much more interesting, perhaps you could send a technical drawing to show how it's done. I don't want to get into a lager war, but what happened to XXXX?
LM

OO'S NICKED ME PAGES?

Dear ZZAP!
I am writing to complain about my last issue of ZZAP! When issue 14 dropped onto the door mat I was overjoyed. Then I discovered pages 42, 43, 44, 46, 79, 80, 81, 82 were missing. This annoyed me as all of my friends were talking about the previews and the ZZAP! Survey, and I couldn't because I hadn't and couldn't see them. Can you answer my problem? If not may it rain on ZZAP! Towers forever and may you have power surges constantly.

Jonathan Bruce, Hartlepool, Cleveland

Hmmm, now this is a very tricky one, Jonathan, but I think I can answer it. It sounds very much to me like you lost some pages. Am I right? I am, good. However you can't have just lost the pages you quote because to have lost page 42 you must also have lost page 41 because they're on the same sheet! Equally, you must have lost pages 83 and 84 because on the other end of pages 41 and 42 (on the other side of the spine). Actually the real answer is that during collation of the printed sheets and binding at the printer, a small section containing the missing pages fell off the binding line as your copy was 'stitched' Now all this is terribly interesting and technically exciting an' all, but it doesn't get you your pages back does it? I'd write to Aggie and get her to send you a replacement.
LM

SIMPL... FOR SIMP...

Dear Mangram and Co,
I know that you cretinous layabouts at ZZAP! Towers are greatly overworked: I mean, Zzapping aliens and solving puzzles all day must be a great strain; surely though, one of you wimps can add up properly.

I am referring of course to the ZZAP! Challenge (issue 13), according to you JR'S score is a measley 28 — FOOLS — anyone

. . . AND WHAT'S WRONG WITH THE 128, THEN?

Dear ZZAP!
Ever since I got my C128, I have been wondering whether any games are going to be programmed in the 128 mode. It has a lot more memory than the 64 and better BASIC, so surely better and faster games can be programmed. Is it true that the 128s made in Britain don't work properly and the 128s made in Germany do work properly? Has anyone got any pokes for *Cauldron* (the most difficult game ever programmed).

If any one is thinking of buying Robtek's *Game Killer* (ha ha) then think again. It works on very few games and if it does work on a game, you cannot always turn it on and off a few times.

Have you got an Amiga down there in Ludlow? Will you have an Amiga section to keep us (your loyal fans) informed of new ideas and games?

Can anybody explain why very addictive games are so hard to come by nowadays. The last very addictive game I played was *Paradroid*?

Can anybody explain why LCP's were programmed on cassette, they are just so boring. They do very little indeed (brush teeth, eat, drink, get presents, play piano, watch TV, never take a shower and only get in bed when they become ill). That's about all for now.

Martyn Lucking, Hastingwood, Essex

Some games are being done for the 128, or revamped at any rate, Kik Start is reviewed in this issue somewhere. Since Commodore shut down the Corby plant, there are no machines made in Britain. Cauldron pokes may be forthcoming, but that's in the capable hands of Gazza Penn. No we haven't got an Amiga down here — at least not yet. gary Liddon's got one coming soon, but he's whipping that off to London shortly. I think your other questions have already been answered one way or another in previous issues!
LM

"I HOARD ZZAP PAGES..."



E SUMS + LE MINDS

can see that the mega-moron of ZZAP! (The Scorelord) added up the scores himself. The incompetent Grandson/Daughter of Darth Vader should be thrown onto the dole queue (even CRASH wouldn't stoop so low as to give him a job) then Rockford, the people's hero, could at last have a leading position in your mag, after all he has twice as much sense as the rest of you put together.

I sign off now in the hope that you take notice of this letter, and if you stop making unforgivable mistakes then the ZZAP! RRAP won't have to be littered with pathetic letters like this but more important 'Speccy-Bashing' ones instead.

Paul Beadman, Belle Isle, Leeds

Mega-moronic indeed, but then what can you expect from a bundle of tubes, vocoders and thin, multi-colour-coded wires? Still, thanks for the litter of your pathetic letter Paul.
LM

ELEKTRAGLIDE ERRATUM

Dear ZZAP! 64

I have written to you for several reasons. In issue 13 (May) you made several mistakes on the contents page you wrote things like: ZZAP! RREADERS TOP 30 CHART, ZZAP! TTIPS, ZZAP! CCOMPETITIONS and ZZAP! SSTRATEGY. You also, in my opinion, underated *Elektra Glide* (please don't say I am biased about it cause I'm not). Now, if I was one of your reviewers I would have given it fairly good marks, it would not have been a SIZZLER, it would be just underneath the rating of a SIZZLER.

Here are my own ratings for *Elektra Glide*;

Presentation 80%
Neat packaging but misleading Atari screen shots. Easy to understand instructions. Also nice title screen.
Graphics 81%
Very fast moving, but sign boards are a bit glitchy.
Sound 80%
Brilliant tune, but it does get repetitive.
Hookability 90%
The urge to complete a few tracks is strong . . .
Lastability 69%
But it gets repetitive after a short while.
Value For Money 70%
Too much for not enough.
Overall 73%
An above average game.

Now on to a different subject. I was browsing through a friend's CRASH Mag the other day when to my shock and horror, I cam across the name, wait for it . . . wait for it . . . JULIAN RIGNALL! He was actually taking a look at some Speccy 128 software. At the top of the page it said and I will quote 'Jaz left the office muttering about buying the new Spectrum'. Shock! Horror! Aaghh! Was he mad? And I thought he was one of the sanest reviewers of the team, because he actually likes some of the games, unlike Gary Penn!

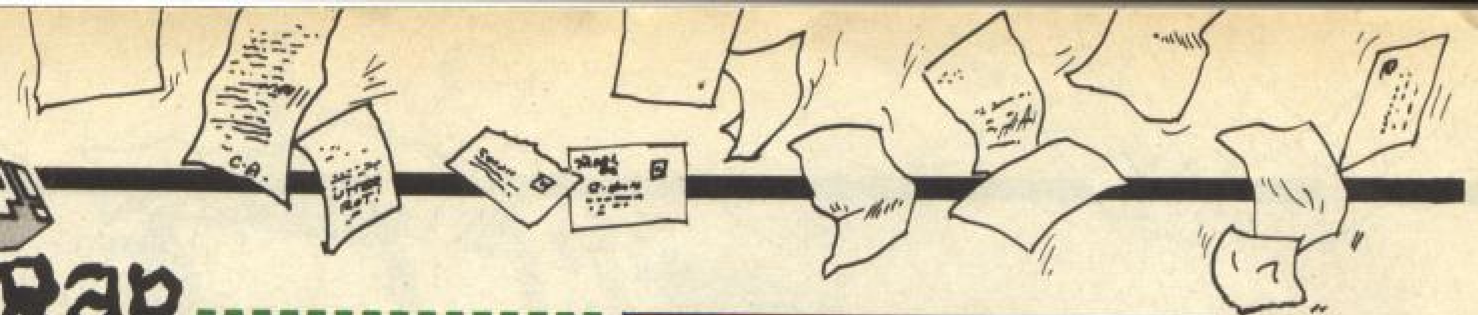
Once again I was looking through a friend's AMTIX! (Pathetic name but never mind) And then what other name did I come across? But of course Gary Liddon. What the hell is he working for an Amcrap mag for? Doesn't he cringe when he takes a look at an Amcrap game and compares it to a 64 version?

Dinos Lazarides, Chingford, London

Oh dear — that's done it. I can see Julian heading my way and there's a dark thunder on his brow — and . . .

The Spectrum 128 is very good and I was impressed! What's the matter with you, paranoid about other computers being better than yours or something? I've recently bought myself a new Spectrum and am thoroughly pleased with it — where can you play such goodies as Starstrike II, Alien 8, Knightlore, Cosmic Wartoad, Quazatron, *(a good version of)* Bombjack, Commando, Batman *. . . there are loads of really good games on the Spectrum. As for your Amstrad comments — what a silly, blinkered little nerd you are! Haven't you seen* Equinox, Doomsday Blues, Batman, *(the best and most playable version of)* Ping Pong, 5th Axis, Pacific *and* Highway Encounter *to name but a few. Yes your comments are boring, almost terminally. You only live once so why not try to sample everything that's going — if stupid pillocks like you opened their blind eyes perhaps you'd find yourself enjoying other computers and what they have to offer.*
JR

Er, yes, thank you Jaz. Sorry about that Dinos, but you know how worked up he can get (and he's still upset about his hairdresser's self immolation). As for those 'mistakes' in the contents, it was just Gary Penn's finger stutter.
LM



ZZAP! RRAP

AV BAD REVIEW

Dear LM,
I thought ZZAP's review of *V* absolute crap! (I quote: 'It seems to be an attempt at a poor man's *Impossible Mission!* How can he say this!? I bought *V* and am very pleased with it. The animation in *V* is better and there's more of it! The graphics are just as good and the scenery is better, and at least there is some. Now to sound, *V*'s sound is just as good except *Impossible Mission* has got a little speech! As for the annoying 'drone sound', that's the mothership's power readers, did the reviewers expect the lizards to put a little switch on the wall to cut their power or did they expect Donovan to go up to a lizard and ask him to keep the sound down? Anyway you've got a volume control on your telly, ain't you? What about the annoying whir the robots in *Impossible Mission* make? Come to think of it did the reviewers get past the two barriers at the beginning of the game?

So buck up your ideas and reviews.

Paul Chaney, Bletchley, Milton Keynes

Well I wouldn't want to spoil your fun of the game, Paul, but 'the team' still think they're right to say what they did in the review, and an aggrieved GazzaJaz want me to point out that it says in the review what happens after the two barriers, so obviously they did get past them.

LM

A COMMODORE USER ABUSER ACCUSER

Dear ZZAP!
I am absolutely mad! Want to know why? Well you're going to find out anyway. I was glancing through a fellow 64 owner's mag (just bought), *Commodore User*, when I saw a letter saying ZZAP! was out? and *Commodore User* was in? Surely it is wrong, ZZAP! is the best, grovel, grovel. Plus, may I add, another letter was saying why cheat in games, where as if we didn't, poor Mr Gary Penn would be out of a job. Therefore adding to Mrs Thatcher's unemployment problem.

So here I end my letter, and I hope the ZZAP! Killer Squad (?) will destroy the person who said ZZAP! was out!

A devoted, brainy, handsome, sex symbol etc, etc, etc ZZAP! Reader
Chris Houlton, St Helens, Merseyside

I'm staggered anyone should dare say such a thing, and I think your righteous anger is fully justified. The Ludlow Mafia will seek out this felon and hang him from the Ludlow Gibbet at his earliest convenience.

LM

jolly good show

Dear ZZAP!
Remember me? I'm just one of the fabulous four who wrote to you from Norwich last time. I am writing to congratulate you on your stand at the Commodore Show. Although it was a little crowded earlier on in the day, we did manage to have a chat with most of the team later on in the afternoon.

Those of you who criticise Mr Penn for being miserable should talk to him for a little while, you will soon realize that he has a sense of humour. Mr Rignall was also a good laugh although his hairstyle disappointed us somewhat (try giving it a comb occasionally . . .)

We also saw Mr Frey (Oliver) who started to draw everybody a personalised Rockford and Aunt Aggie who threw ZZAP! CRASH and AMTIX! bags at everybody all day. I think the show was affecting Gary Liddon because we couldn't find him at the stand and he wasn't in any of the eating places or the bars so something must be wrong.

The bargains were very good with *International Karate* at £4.99, *Starquake* at £5.50, and *Crazy Comets* at only £2. There was only one thing wrong with the Commodore Show Mr Mangram, and that was that you weren't there.

Well I'd better finish now as I'm getting boring even if I wasn't already. Thanks ZZAP! for making it a great day out!

Paul Lloyd, Norwich, Norfolk

PS The Compunet Page and everything in it is brill. Well you said you wanted people's opinions so there's mine. Does that get my letter printed?

No it doesn't, but saying all those lovely things about about the ZZAP! crew does, because there's nothing more they like than a bit of praise now and again — in fact, come to think of it, I don't think there's anything else they like. Julian's hairdresser has gone out and shot himself by the way. If you think Gary has a sense of humour, you should see him this morning — it must have been a late night. Sorry I wasn't there, it sounded like fun, but I hate crowds.

LM

WHO DO I BELIEVE?

Dear ZZAP!
After reading your review of Imagine's *Yie Ar Kung Fu* in issue No 12 I feel that I must make a point. A few weeks after reading the review I went round to my friend's house. He owns an Amstrad 6128 and he also owns a disk copy of *Yie Ar Kung Fu*.

He loaded the game, and upon playing I found the game to be very good and I could not stop playing it. A few weeks later I myself bought a copy of *Yie Ar Kung Fu*. After it loaded, (I wasn't sure what to expect), I started to play, and found myself totally hooked on it. The Commodore 64 version is far superior to the Amstrad with better music, graphics and presentation. How your three reviewers can only give it 68%! I shall never know. I thought Julian Rignall LIKED arcade games. How can Gary Liddon call it dull!? How can Gary Penn say, and I quote, 'the Amstrad version is superior without a doubt'? I used to agree with some of ZZAP!'s views, but quite frankly, if you cannot tell when a game is rubbish or good, I don't know who to believe. You or the games company.

David Washey, Wembley, Middlesex

It's a matter of taste I suppose. If we all thought the same way life would be boring. All ZZAP! reviewers can do is put forward their own thoughts on a game tempered by seeing almost everything on the market. There were mixed opinions from everyone here about Yie Ar Kung Fu *as I think the comments make quite clear, but in general they felt it wasn't one of the best arcade conversions and neither did I. Julian did say, 'It's certainly a difficult and challenging version . . . ' so it's a bit unfair to take him to task!*

LM

FER'EES A JOLLY GOOD FELLA

Dear Lloyd,
I have never written to a magazine, but when I saw Mr Tratt's letter in issue 14 I felt I had to write in. First of all he made a point which really annoyed me. He said that you had given an enormous amount of space to the Lucasfilm reviews. All I can say is SO WHAT. Most people love the Lucasfilm games and I love to see interviews with them etc.

Secondly he said LCP's were boring on tape. OK, they do get boring but you at ZZAP! couldn't have made it any clearer that you reviewed the disk version.

Thirdly, he stated that time spent on each review by a reviewer should be put in the reviewer's comments. What utter rubbish. It seems fairly simple to me that if they liked the game they would play a lot on it and vice versa.

Fourthly he said that you were sometimes late in reviewing games — come on this happens to every magazine, even to the best of them.

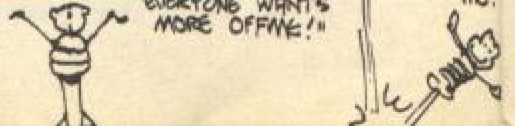
Fifthly he said that you should primarily be a review magazine. This annoys me the most. Perhaps the majority only do buy it as a review magazine but what about the few who don't. I think most people would be bored out of their skulls if it only had reviews in it.

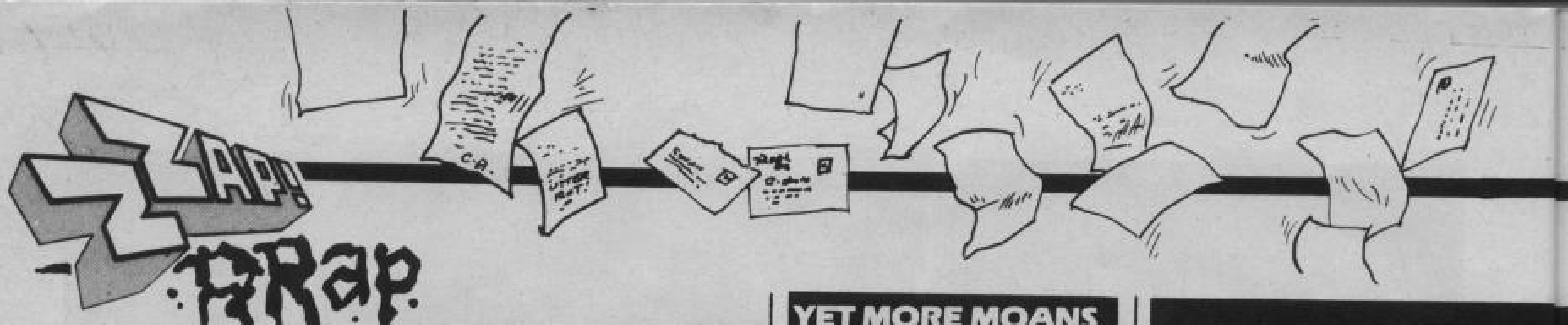
Finally keep up the good work lads, you're doing just fine.

Matthew Morris, Bingham, Notts

Gosh and golly, Matthew, thanks a lot, we'll do our best. I must say that it strikes me most readers probably enjoy other areas of ZZAP! as much as the reviews, and I agree that it would be terribly boring if ZZAP! was all reviews and nothing else.

LM





MORE HIPPOS PLEASE

To all non-Hippos at Newsfield Magazines,
It has come to our notice recently that your mortal magazines do not feature any articles whatsoever on Hippopotami. As we're sure you are aware, Hippo forces are now stationed on Mercury, Venus, Mars and more recently the Moon in preparation for a mass Hippo invasion/revolution of the planet Earth.

When this attack comes, and believe us it will come, you will all face a severe reprimand for not featuring Hippos in your publications. Don't think the Newsfield Empire can defeat the Hippos and their allies the Wart-hogs; compared to ours your empire is but a tiny speck on an insignificant planet.

Here are the orders you must follow to avoid total annihilation:
1 Feature Hippos in your magazines.
2 Get people to write games about Hippos.
3 Kill any Ant-eaters (the Hippo's deadliest enemies) that you see.
4 Eat plenty of raw cabbages.
5 Pour custard (not Bird's) in your ears. It is a known fact throughout the Hippo-dominated universe that if a Hippo pours custard in his ears, he will not blow up.
6 Stick bananas in your nostrils so that your faces won't fall off.
7 Finally, dedicate all your publications (except AMTIX!, that terrible Ant-eater magazine) to Raspberry Ripple, the legendary Hippo warrior.

However, we are still very angry with your puny publishing 'empire' and following those orders alone cannot guarantee your safety. In order to quell our fury, you must send us lots of software: £20 from CRASH for the Spectrum and £20 from ZZAP! for the Commodore. Do this, and you will be permitted to live.

Oh yes, and if you wish to assist in the revolution, you should contact your local Hippo recruitment officer Apple and Rhubarb Crumble, or Gary Liddon as he is known to you.
Neil Phillips and Jim Mccauley the Hippos, 24 Hippo Lane, Hippoland

I always knew there was more to Gary Liddon than met the eye (and let's face it, there's enough of that). I'm only too happy to send all the software you demand — trouble is I don't think Aggie upstairs will believe me when I give her your address, so sorry about that . . .
LM

A V PLEA

Dear ZZAP!
A few days ago I bought *V* the game. I opened and loaded it but to my dismay I found it impossible to get past the lasers on the first level.

So ZZAP! please could you give me a tip, so I can complete this game. I'm sure many other people are in my position.
Paul Rausterne, Eccles, Manchester

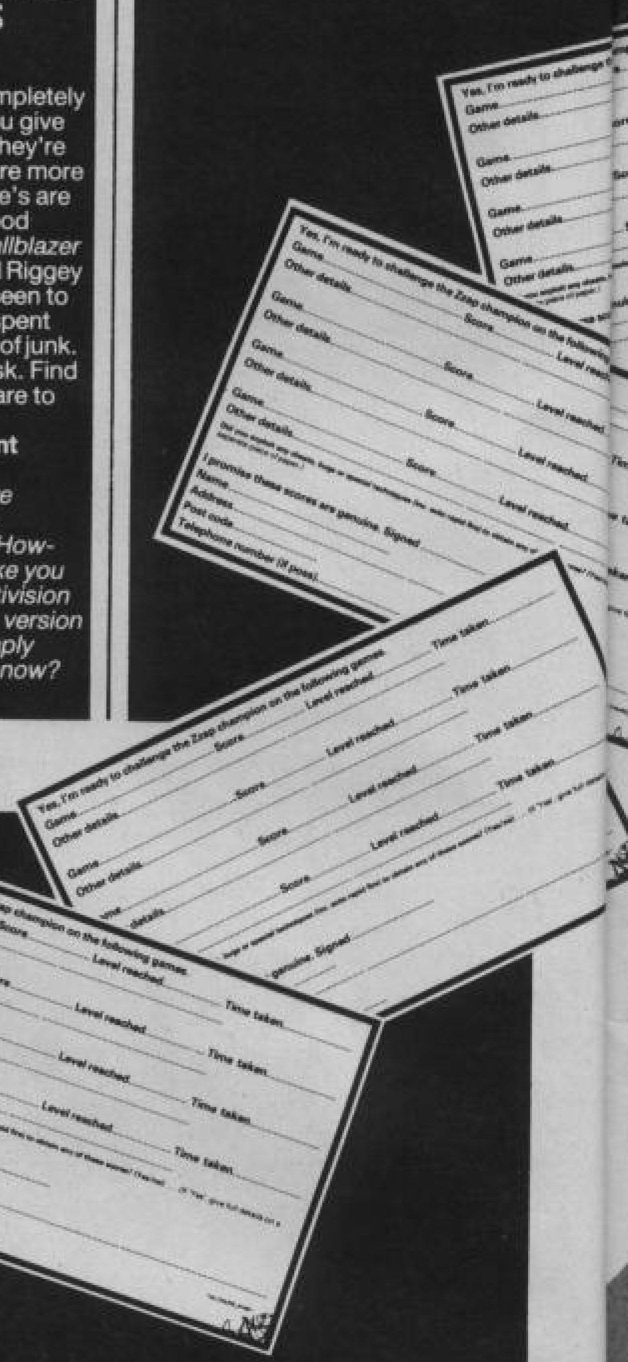
What you have to do is work hard at it. Anyway, I think it tells you how to do it in the review! But Gary is printing some tips he tells me (and he never lies, well the odd fib or two).
LM

YET MORE MOANS AND MUMBLES

Dear Lloyd,
Is your marking system completely up the wall? How could you give *Thrust* 80% for graphics, they're really crap. The graphics are more Speccy — the Commodore's are usually associated with good graphics until now. Also *Ballblazer* is a load of crap as well. Tell Riggey and co to get their heads seen to before marking a game. I spent decent money on that load of junk.

I also have a favour to ask. Find out from Activision if they are to realise *Alter Ego* on tape.
Unhappy, Tonbridge, Kent

Dear Unhappy, sorry you're unhappy, I'm unhappy too because you're unhappy. However, the bad news (to make you even unhappier) is that Activision aren't releasing a cassette version of Alter Ego *because it simply wouldn't work. Unhappier now?*
LM



MIND SWOONED

Dear ZZAP!
The news that ZZAP! 64 is now the largest Commodore magazine in Britain, came as no great surprise to one such as myself who has been reading it almost from the beginning. However, don't forget who it was that put you there (to be perfectly honest it wasn't me because (thankfully) I don't live in Britain)! I always thought that ZZAP! was correct in its opinion of the somewhat unscrupulous practices of some other magazines, but what's this in your May edition? A malicious prank played on your true believers. If this is to be the foundation of things to come then I think that ZZAP! Towers will soon resemble a certain structure in Pisa.

After reading your preview of *Mindsmear* in the April edition I literally swooned, and eagerly awaited further news, possibly even a full review, in the next month. Now, I have just finished reading the 'review' composed by a very smug official at ZZAP! Towers, and am presently in mourning.

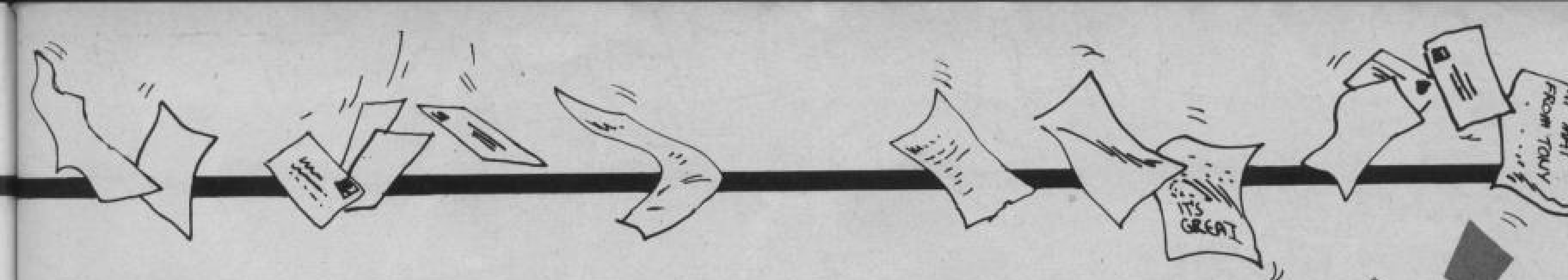
I'm really a bit cheesed off because I wasn't actually caught by an April fool's joke this year (I was one who didn't believe that Halley's comet was going to run into the moon)! Then to find out a month later that my beloved ZZAP! 64, had betrayed me in such a way. AAAARGH!

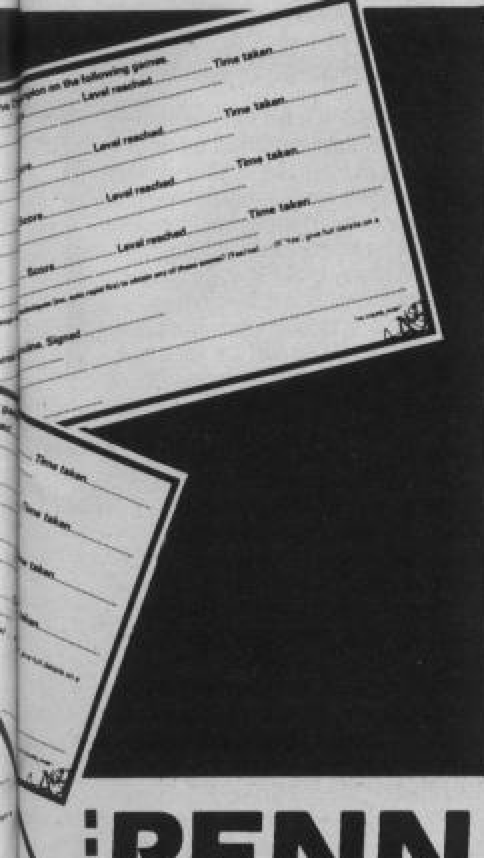
Please, will somebody use the principal idea expounded in this 'joke' and produce a mega-game (is the whole idea to be believed? Truly my confidence is shattered)!

While I have the chance, I feel that I should come to Kevin Durant's (Letter in May) aid, and comment on the defects in *Paradroid*. Personally, I love the game and play it all the time, however I too have discovered bugs 1, 2 and 3, that Kevin referred to. I have also seen instances where a door on the ship will not open, thereby stopping the player from entering, as well as other somewhat confused robots.

Any more information on the printing of ZZAP! in Australia would be widely appreciated, since it costs 3 times the British price to catch the magazine in time.
Richard Loone, Newstead, Tasmania

Richard you can count yourself amongst some of the top software houses here, who were also a bit peeved. Still I'm assured by Gary Liddon that Mindsmear *is a possibility, and from what I hear, he may soon have the chance to prove it himself (see Editorial, News, Shadow et al . . .)*
LM





WHERE HAVE ALL THE COUPONS GONE?

Dear ZZAP!
Where have all the high score coupons gone? Please bring them back into future issues as I'm running out of unused ones from past issues.
RJ Downer, Rayleigh, Essex

I'll have a word with them up in Art, but Julian, the luckless one who gets the monthly task of opening the coupons up has this to say . . .

What's wrong with using a postcard or the back of an envelope? It makes it a lot easier if you send scores in that way — saves me opening all the envelopes you see.

Thanks JR, those few kind words must have made the day for lots of people.

NOT GUILTY, M'LUD

Dear ZZAP!
I am writing this letter in reply to Kevin Robson's criticism of your magazine in June's 'Letter of the Month'.

How dare he say your magazine is on the slide and then contradict himself by saying the reviews are unrivalled. Maybe Kevin doesn't realise that pirated games are illegal and reviewing them would encourage people to break the law or maybe he just doesn't care.

What I would really like to know is why does Kevin complain about 'The Terminal Man'. It is a good story and an added bonus to what is already an excellent mag. What I mean to say is, what other magazine gives you letters, competitions, tips, reviews, a comic, adverts, top 30, previews and a lot more for a quid. I never regret spending a pound on over a hundred pages of great reading and in colour too.

Regarding the point of you being hostile in your replies all I can say is RUBBISH! Your replies can be very funny and very interesting to read. For every one of your boring readers like Kevin there are five readers who appreciate the funny side of your replies.

Finally Kevin asks if Alistair was a moron. I don't know the answer to that but HE definitely is. Just ignore his type.
G Simpson, Hamilton, Scotland

I think I'm funny and interesting too, so it's nice to hear that at least one reader agrees with me, thanks Mum! I've always been a bit upset by people complaining about the Terminal Man, not because they may dislike the story, but because it's there at all. As you so rightly say, it is an added bonus. However, everyone has a right to say what they feel, and I mustn't ignore them because I may disagree with what they do say. Isn't that nice and fair of me?
LM

PENN, YOU UTTER, UTTER, UTTER B___

Dear Mr Mangram,
I have been a regular reader of ZZAP! since issue one and have had no complaints, until now. Thanks to your wonderful Assistant Editor I am no longer the proud owner of an LCP. I am of course referring to the short BASIC listing in your May issue which Mr Penn claims will evict my LCP from his house (on disk) so that a new LCP can move in.

'Marvellous!' I thought on reading the article and proceeded to enter the program exactly as written. After making sure it was completely error free I ran the program as instructed and everything seemed OK . . . Until I tried to load my new LCP into the computer. To my horror I found that after partially loading the software the computer bombed out and the 1541 disk drive continued to whirr away to itself with no intention of stopping! After many attempts at loading I finally gave up and began writing this letter.

Does Mr Penn think that us (and I quote) 'Ungrateful persons who own a house on disk' can afford to have their software ruined? Maybe he just enjoys the thought of us forking out £14.95 of hard earned cash on a product for him to destroy!

Please make sure that next time he decides to print a listing such as this he tests it FULLY so that us readers do not have to suffer the consequences. Please give him a swift boot up the backside on my behalf!
Mr MJ Darling, Cleadon Village, Sunderland

Darling, I know how upsetting it can be when your LCP vanishes in a puff of spritelets, but Gary has something to say on the matter . . .

The listing was tested on my LCP and it worked OK. When I got complaints I used the listing on different LCPS only to find it didn't work. Fortunately, David Chiles came to the rescue and supplied a listing which recovers LCPS, and it was printed last issue

Okay Darling, got him back yet? I hope so.
LM



ZZAP! RRAP

COMMODORE ABUSERS..... AGAIN!?

Dear ZZAP!
I'm writing to complain about ANOTHER magazine. Namely *Commodore User*. Their dedication to producing exclusive reviews, is starting a slight niggle in my joystick. For example, in the same month you previewed *Fairlight*, they reviewed it. They seem to think an unfinished game is review fodder.

In their quest for readership, they have printed *Paperboy* and *Green Beret* maps. The front cover of each issue gives the impression that they've got a copy of the computer versions. However, the maps have been taken from the original arcade games. What if the computer version has a different map? *CU*'s supposed to be a computer magazine. It hasn't got an arcade section.

I think something should be done about all this.
Paul Byrne, Wellingborough, Northants
PS If you print this letter, I will take full responsibility for everything I have written. I would also welcome a reply from *Commodore User*. Thank you.

As far as we are aware, their review of Fairlight *was fair enough, the timing is one of schedules between the two magazines, however I agree that it is a bit odd to have maps of* Paperboy, Green Beret *etc when the games are not finished. By the way, I'm informed that those maps were not from arcade versions — just unfinished 64 conversions. No doubt someone at* CU *may comment . . . ?*
LM

CLAIRE, CLAIRE, THOU ART SO FAIR



Dear Lloyd,
I was just thinking of stopping buying ZZAP! because of the overall ratings, when I opened up the May edition to page 12, WOW, at the time I was suffering of heartache cos my girl friend chucked me, but after page 12 I have got over her, pretty quick. Could you give me any information about joining Activision or meeting the sexy adorable Claire Hirsch?

Please think a bit before saying you haven't any women on your staff look at Paul Sumner and Gary Liddon, they are totally women. I'm beginning to think the Commodore 64 has reached its height, I used to enjoy getting games and playing them, but now games seem to look brilliant like *Hardball*, and are great to start off with but don't have tons of excitement like oldies, please software houses wake up — where have the cool ideas like *Boulderdash* and *Exploding Fist* gone to?
Boobs, Purley, Surrey

No, I'm afraid I can't give you details of how to join Activision, perhaps you should try your local Citizens Advice Bureau. Perhaps you should try writing a really cool game and then maybe Activision will pick you up as a programmer and you'll then get to meet Ms Hirsch and life will all be wonderful and full of images of waves breaking on the shore and reeds waving in the breeze and rockets taking off and fireworks exploding and . . .
LM

Right — there we are, that's it for August, well June as I write it. I think it's time we had some real humdinger letters in this column, so shape up and ship em out to ZZAP! RRAP, PO BOX 10, LUDLOW, SHROPSHIRE SY8 1DB





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ZZAP! TEST

GREEN BERET

Imagine, £8.95 cass, joystick only

What a violent little thing you turned out to be, such a sweet lovely baby too. Now you're a mean war machine going by the name of Green Hat and after some nasty Eastern Europeans have captured a whole bunch of your pals good old Uncle Sam has sent in that khaki clad, weapon wielding, ball of nastiness, Green Hat. So much easier than messing about with all that amnesty rubbish and other such bleeding heart organisations. Terry Waite? Pah Terry Waite, send in Green Hat, he'll kick some Red bottom.

Green Hat is so amazingly HARD that Unca Sam hasn't even given him any weapons, he knows that with the aid of a Red stabbing bayonet America's favourite psychopath should have absolutely no trouble rescuing all his erstwhile chums. None of those nancy rocket launchers for Green Hat, he eats Rambo videos for brekky.

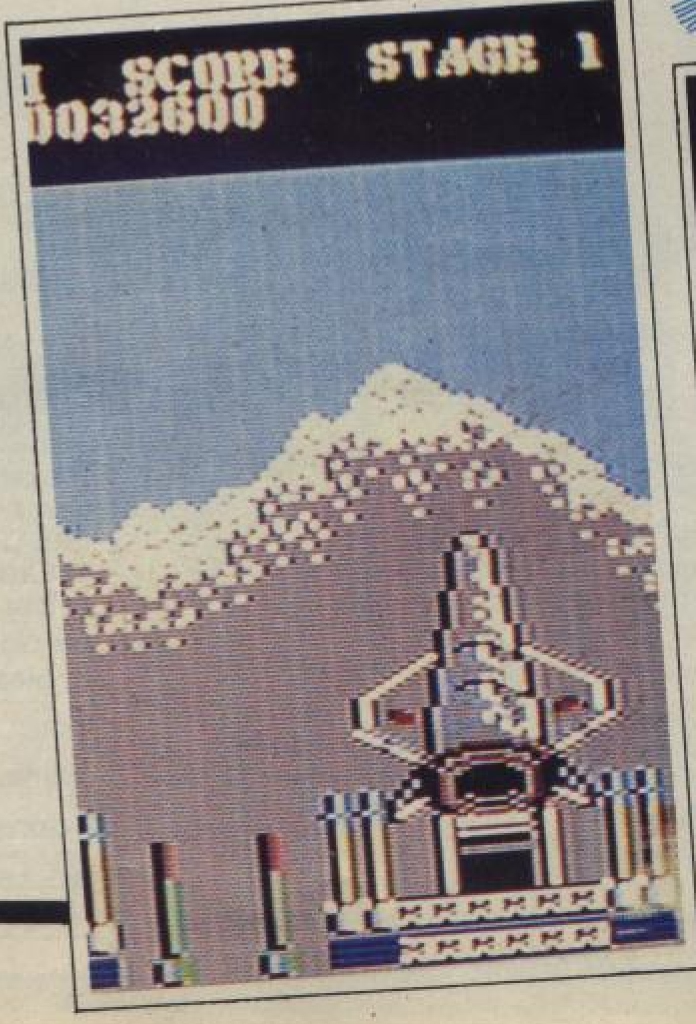
Trouble is that, unlike your blob of a spritely mate Rambo, bullets don't bounce of your epidermis, they actually make a bit of mess of it and are prone to leaving Captain Green Hat dead. Never mind, Green Hat can tear six telephone directories in half and them eat them all up, Rambo can't do that.

Green is dropped into the warzone, tan glistening with beads of sweat, hair waving in the breeze shouting 'Kickem inna head! Punchem inna face! hehehe' and runs into the scrolling onslaught. Green





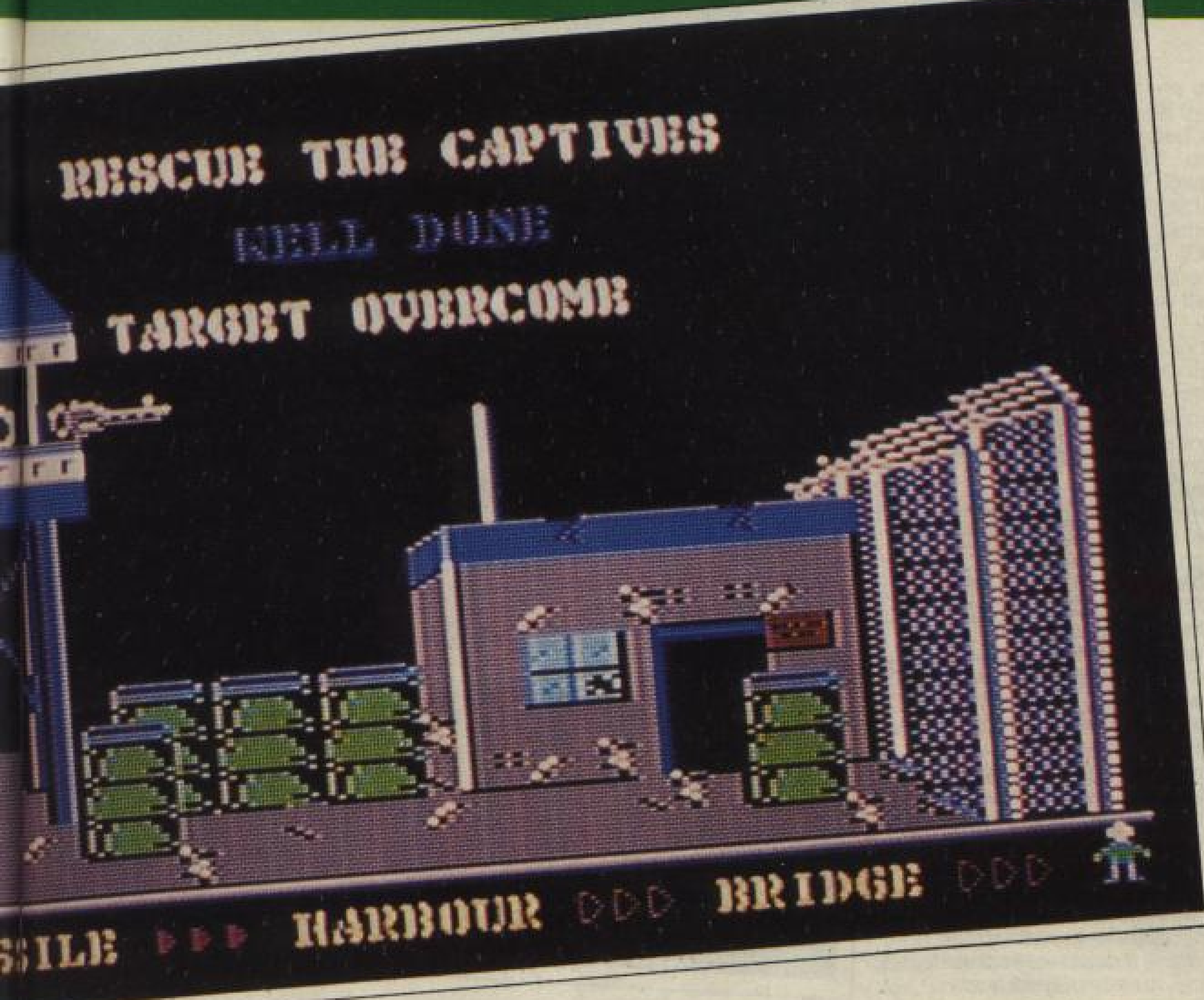






Imagine's previous arcade conversions haven't been particularly impressive, but Green Beret is, surprisingly, very good — mainly because it's so playable. I'm not overly keen on the sprites and background graphics, but they do their job sufficiently. As for the music — well, it's good stuff, but it's very Galway. In fact, the title screen music is a bit like Galway-on-45 . . . Still, Green Beret is good solid fun and it wouldn't look amiss in any 64 owner's software library.





I haven't liked any of the Imagine/Knonami conversions so far, though of a fairly high standard the Ocean programmers have basically been stuck with games that weren't really that good anyway. I thought that would also be true of Green Beret, *I really couldn't stand the arcade version, but for some reason the 64 version is much more fun to play. Graphics are okay, they do the job well but not brilliantly, and the sound is great though the most impressive thing is the great gameplay.* Green Beret *is brill and very addictive and I'd recommend any arcadester to spend his money on this one.*



is a meaty fellow and with the mere flick of a joystick can be persuaded into performing all number of Action Man contortions.

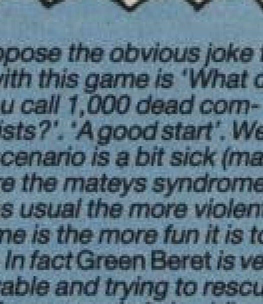
Left and right are the most obvious movements, twanging the stick in these directions causes Green Hat to leg it left and right. Though no gun is supplied old Green Hat is in possession of an enemy bayonet, a stab on the fire button prods any poor commie swine who get Green Hat's way frazzling them to death. If you sanction the right guy then a flame thrower can be picked up (though it's only good for three very deadly shots).

Another handy little manoeuvre is the leap, accessed by pushing the joystick forward and handy for vaulting over any advancing reds (their touch is deadly). Couple this with climbing up and down along the various bits of ladder around the shop and you'll find Green Hat rather agile.

The game is divided amid three sections, the bridge, harbour and missile base, all of which need to be completed if you're going to get Green Hat to rescue the captives. Each section scrolls left and right and to get to the next section just leg it as far right as you can, at the end of each quadrant there's a fracas with soldiers. Basically you have to kill a whole load of them before being allowed to go further and if you haven't picked up a flamethrower this can become very difficult indeed.

Once the hostages have been recaptured you can happily whizz back to Nunckie Sam with tales of how amazingly HARD you are, won't that be nice?

I suppose the obvious joke to go with this game is 'What do you call 1,000 dead communists?'. 'A good start'. Well, the scenario is a bit sick (massacre the mateys syndrome), but as usual the more violent a game is the more fun it is to play. In fact Green Beret *is very playable and trying to rescue all of your good ole buddies is highly addictive and very challenging. The graphics aren't bad at all and the music is superb, just icing on the cake really. A must for gameplayers.*



Presentation 79%
Feeble title screen, sufficient instructions and respectable presentation on screen.

Graphics 82%
Lots of variety in backdrops and nice sprites.

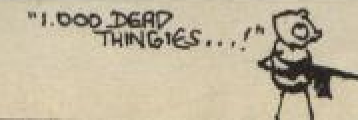
Sound 94%
Good belting of Galway 'cinema' title music and in-game drum sounds to drive you on.

Hookability 95%
Clear objectives and uncluttered gameplay make *Green Beret* instantly playable.

Lastability 92%
Three very tough levels packed full of deliciously killable soldiers.

Value For Money 91%
Quality production and lots of action for your money.

Overall 93%
Makes *Rambo* and *Commando* feel like a Sunday stroll through the park.



TEST

TAU CETI

CRL £9.95 cass, £14.95 disk, joystick or keys

Tau Ceti is a game set in the future, not just any future, but a future whose destiny was set in 2047 by the discovery of the Interstellar Drive. Using hydrogen scoops, spaceships could now collect the hydrogen constantly drifting on the flowing solar tides and use it as fuel, allowing them to travel deep into space. Three years later the first wave of colonists left Earth and headed for four G type stars, Alpha Centauri, Tau Ceti, Van Maanen's Star and Beta Hydri. Mankind's colonisation of the stars had at last begun.

The planet of Tau Ceti was the most inhospitable of the quartet and for ninety years the colonials battled adverse conditions, eventually building thirty cities and a strong trade in mining, robot technology and hydroponics. Everything had just started to tick smoothly when disaster struck — a vicious plague known as Encke's Syndrome swept across the planet all but wiping out the population. The few who survived fled leaving the planet to the robot maintenance systems.

The doctors and bacteriologists on Earth immediately began researching the deadly virus and after two years discovered the cure, and links between the other colonies were resumed. It was decided by the League of Planets that Tau Ceti should be recolonised and a few months later a craft set off to the barren planet. When it arrived it reported that a meteor had crashed into the planet but none of the buildings and installations in the various cities seemed to be damaged, so the landing procedure went ahead. Back on Earth mission control monitored the landing as usual but picked up huge static interference. It was too late to warn the occupants of the colony craft of any danger because whatever was going to happen had already happened — the great distance between Earth and Tau Ceti meant that any radio transmissions took hours to reach mission control. All they could do was watch helplessly as the static cloud enveloped the ship . . . no further transmissions were received.

A remote satellite probe was sent down to the planet's surface and it became apparent that the radiation burst emitted by the impact of the meteor had caused the automatic robot systems to run amok, destroying anything they considered to be hostile. Plans were drawn up and it was decided that the only way to bring the robot systems back to manual control was to send in an armed skimmer to shut down the massive fusion reactor in the planet's capital city, Centralis. Seven years later after much research, discussion and training a solo ship entered the atmosphere, with you as its pilot.

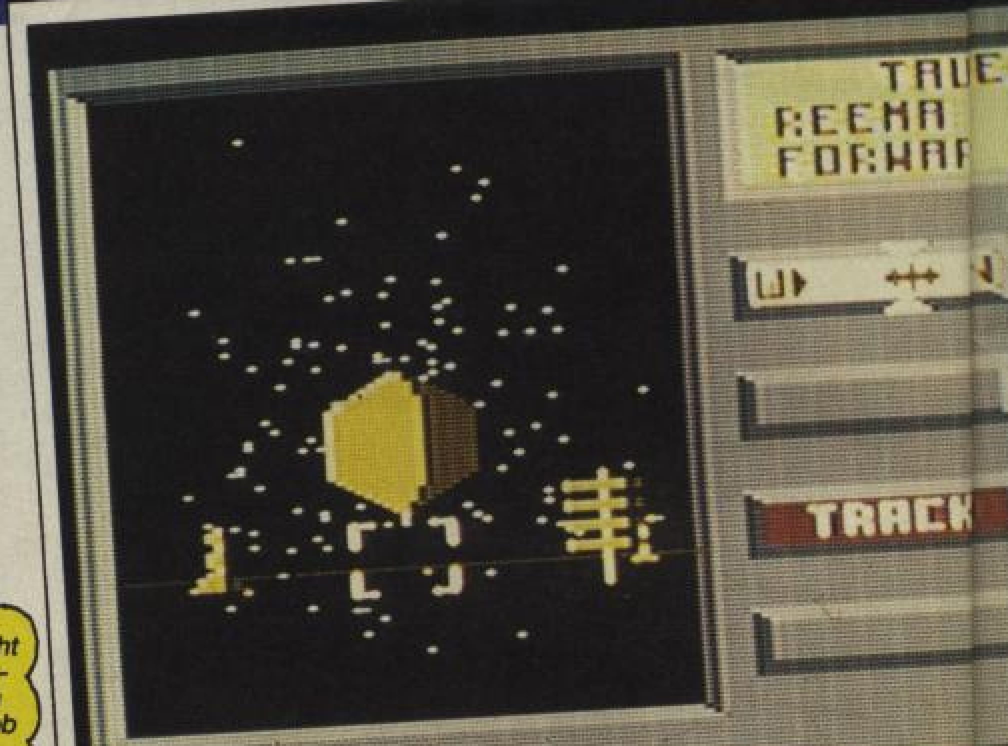


This is truly stunning. I thought that it might be a disappointment but programmer John Twiddy has done a superb job on the conversion which knocks the Amstrad and Spectrum versions into a cocked hat. The effect of the sun moving round the sky is superb but it's a shame the process wasn't faster, you could really appreciate it if it was. The graphics are amazingly speedy and highly original although the sound is a mite disappointing. Elite fans will love it and I think it could well convert arcade players and strategenarians too — go out and get it.

The survival and success of your mission depends entirely on your ability to control the ground skimmer. This useful little armoured craft has been especially customised for your mission and has many useful features. Nodding dog, furry dice and rear window tail lights have tastefully added to the craft to give you that certain hero credibility. Other offensive gear includes eight heat seeking missiles, eight anti-missile missiles, eight flares and a ruby single mounted laser. For information during your mission a standard JCN computer has been fully debugged and mounted to the side of the main viewscreen. The craft travels low along the ground, although the actual height of its transit can be changed slightly. Getting from one city to the other is done by flying over a jump pad and pressing the J key — this transports you to another city elsewhere on the planet.

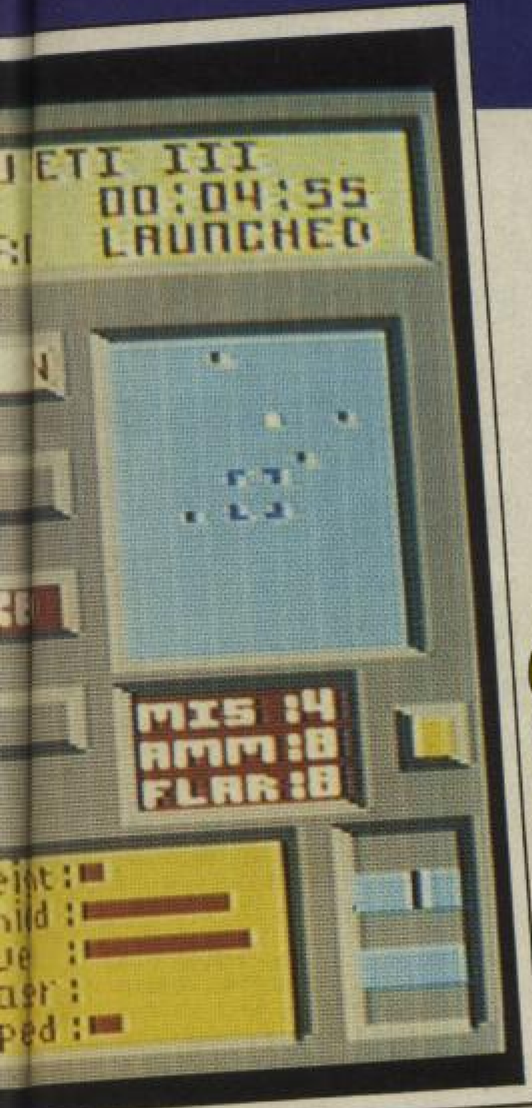
The screen is split into three main areas: the view screen, the computer readout area and the information display area (which is split into five sub areas). The view screen displays whatever is on the outside of the craft and the computer area is text readout which also allows text input so you can interact with the computer. The information section displays a radar map of the locality along with game time elapsed, direction bearing, current location and status. There are also two direction finders, one which points towards the centre of the city you're currently trundling around and the other which points towards the nearest jump pad.

The computer has several functions which can only be accessed while the skimmer is docked. Typing MAP gives a picture of the planet which appears in the review screen. You can zoom into the planet's surface and and using arrow icons to scroll the map you can see were all the cities (there are 32) lie. Pressing the fire button produces the prompt 'which city'











Tau Ceti *is dead good; one of the best games to be released on the 64. It's graphically stunning and the 3D is superb — sufficiently fast and very effective, especially the infra red effect. Sound is lacking, but what's there is good. The game itself requires, and often demands, fast reactions, a cool head, and plenty of thought. Above all, it's highly absorbing to play. John Twiddy has made a damn good job of converting* Tau Ceti *to the 64 — why not find out for yourself, rush out and buy a copy now . . .*

and typing in the name of one of the cities gives information on the chosen subject. If PAD is typed a notepad springs into view on which notes can be jotted down (highly useful is this). The game can also be SAVED, an old game LOADED, the KEYS redefined, the ship repaired and re-equipped with more fuel and ammo, and the sights switched on or off.

The game starts with the skimmer docked with the Gal-Corp landing craft. Typing LAUNCH into the JCN computer ejects the skimmer from the warmth of the landing craft into the barren desert city of Reema. The planet of Tau Ceti has one sun which gently moves across the heavens, causing the shadows on the different buildings to change. When it sets, though, you are plunged into complete darkness, requiring the skimmer's infra red system to be switched on.

Some of the cities have automatic robot drone ships guarding them, others are heavily fortified by laser towers. When you encounter an offensive object it's best to destroy it as quickly as possible — if you don't and it starts firing at you the skimmer's defensive shield becomes diminished and if you're not careful the ship could be destroyed.

The actual idea of the game is locate the forty pieces of reactor rods, assemble them into twenty full rods and plonk them in the central reactor at Centralis, done by flying around and docking with the various dockable buildings. When docked you're told whether there are any rods present, if so they're automatically picked up and taken along with you. Assembling can only be done when docked. Typing RODS results in the Rods screen being displayed. The process of fixing the rods together is done with the aid of a cursor which can be moved over a piece, picked up and placed in one of the six windows. You can then flick through the other pieces to look for one that fits the other half. When a likely piece comes into view it can be picked up and placed on the other half. Pressing the fire button puts it into place and it's automatically assembled if it does fit. By the way, a piece might need to be flipped horizontally or vertically before it fits and there are icons on the screen to allow you to do so.

When all the pieces have been assembled you have to make your way to the heavily guarded Centralis reactor and dock with it. Typing REACTOR puts you in the reactor room and you can put all the rods in place. Simple eh? You're forgetting that the place is irradiated and too much time there spells certain doom . . .



I've been hooked on this game from the day the original version appeared. Every subsequent version has improved on the high standards set by the previous one. John Twiddy has achieved what would have appeared to be impossible by making the Commodore version the best. The game flows beautifully and the game's good features seem to stand out more than before. The infra red, the explosions, the animation and shading all catch the eye in what amounts to a fascinating and exciting game. Tau Ceti *oozes with imagination and style devoid of many a game in this price bracket. It's the best game of its kind since* Mercenary. *Now what are you waiting for? Go and get it.*



Presentation 99%
Immaculate, slick and impressive in every way: story in the border, beautiful in-game info and a demo.

Graphics 95%
Highly imaginative graphics with very effective and fast solid 3D shapes.

Sound 68%
Meaty sound effects enhance the game.

Hookability 93%
Easy enough to fly around and generally get the hang of things.

Lastability 94%
But getting the rods and assembling them is highly difficult.

Value For Money 90%
Average price for a first rate game.

Overall 93%
A brilliant and polished program that will appeal to strategenarians, adventurists, arcade zappers and just about any self-respecting Commodore owner.

MURDER ON THE MISSISSIPPI

Activision, £14.99 disk only, joystick only

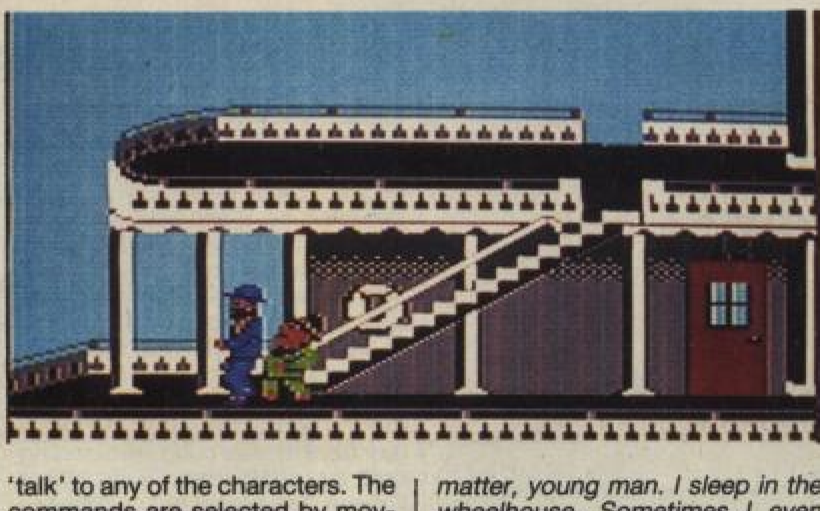
What victim? Has there been a murder? There most certainly has. Whilst enjoying a leisurely trip on the Delta Princess, a steamboat bound for New Orleans, wealthy businessman Raleigh Poindexter Cartwright III was shot at close range in the privacy of his own cabin! But by whom? And why?

Murder on the Mississippi follows the exploits of the famous (?) British super sleuth, Sir Charles Foxworth, and his sychophantic sidekick, Regis Phelps. It is up to you to help them determine who murdered Mr Cartwright before the Delta Princess docks at its destination . . . in three hours time!

'Regis! Look at that!
Yes m'lord. Someone is sleeping.
Yes, he's sleeping on the floor, Regis, what a curious thing to do.
Quite, m'lord. Perhaps he isn't just sleeping.
What are you suggesting, Regis, a mishap?
Well there is that pool of blood . . .'

And so the mystery begins with the discovery of a body in cabin four — the captain of the Delta Princess, Willard Overbight, identifies the corpse as being Raleigh Poindexter Cartwright III. There are eight suspects — two crewmen and six passengers — to be scrupulously questioned, as they all had the opportunity, if not the motive, to kill Cartwright. Sufficient evidence must also be gathered by searching each suspect's cabin. That is, if they agree . . .

The top section of the screen shows Sir Charles and Regis' surroundings. As the investigative duo move around the decks the scenery scrolls to keep up with them. Beneath this, various lists of commands and any relevant text are displayed. Sir Charles and Regis can walk around the ship, inspect the immediate vicinity, or



'talk' to any of the characters. The commands are selected by moving the joystick and pressing the fire button.

A notepad is thoughtfully provided so that notes can be taken when 'interviewing' suspects about either the deceased or other suspects. Whatever the interviewee says is displayed at the top of the screen and a hand icon is used to pick out any relevant bits of text. For example, 'Captain Overbight, tell me about yourself' illicits the response: *'Running a river boat like this one is no easy matter, young man. I sleep in the wheelhouse. Sometimes I even eat in the wheelhouse. It takes a hard worker like myself to run a ship like this.'*



I don't like this much, but that's saying it's a bad game. In fact it's very good, it's just that it doesn't appeal to me — too slow and too much of a reliability on the old brain cells, personally I prefer my action a little faster. Mind you, if you like adventurey sorts of games then this is definitely one worth looking at, it's got a hell of a lot in it as well as sporting some nice graphics and sonics. Try it, it's just a matter of taste to whether you think it's worth buying or not.

Only a single line's worth of text can be removed, so words must be chosen sensibly. Notes can be recalled at any time and even shared with suspects to reveal further clues, essential for solving this whodunnit.

Incriminating evidence can be studied closely for more information by taking it back to Sir Charles' cabin and putting it on the examining table. This way, connections can be made between certain pieces of evidence and thus any theories strengthened as to whodiddit.

There are four possible endings to the game, but Sir Charles can only accuse a suspect when he has enough notes and sufficient evidence. If he's wrong — well, needless to say, the innocent accused won't be too pleased and the real murderer will get away scot-free . . .

So who **did** kill Raleigh Poindexter Cartwright? Was it dainty Daisy Du Pree, who denies ever meeting any of the other suspects? Or



What a good game, a strange mish mash of adventure and detectiveness and a lot of fun it is too. Its appeal lies mainly in its dry sense humour throughout, the whole thing seems to be a parody of Death on the Nile anyway. The different characters are so stereotyped to the point of satire making it great to play. And all the time you need never touch the keyboard since commands are input quite easily with a joystick, and unlike other such systems it really iseasy. Murder on the Missisipi is very good indeed and brings back the old Activision sparkle which was present in their early projects. Have a look as soon as possible.



It's difficult to categorise Murder on the Mississippi — is it an arcade game? An adventure? An arcade adventure? Who cares? It's great. Well, at least I think so. It's a subtle blend of adventure and 'strategy' which requires very few arcade skills, and it struck me as being a sort of enhanced Cluedo (although it's really nothing like it!). I found it absorbing and quite compulsive to play, even though there isn't a great deal of action. The music isn't outstanding, but it does enhance the wonderful atmosphere generated during play. If you've got a disk drive and want a different kind of challenge, then I recommend you take a look at this neat 'adventure' variant.

Henry Stoker, the illegitimate son of Raleigh Cartwright and the Delta Princess' maintenance man who is secretly enjoying the carnal delights that the lissom Twylla Smallworth has to offer? Maybe it was Twylla herself? Or Circuit Judge Roderick Ishmael Carter, better known as Death Head Carter in certain quarters? Or even the captain of the ship, Willard Overbight?

Then again, who would ever suspect the Reverend Aloysius McMurdo Godwin, who continually quotes from the bible? None of the other suspects trust him, that's for sure. Maybe it was 'close' friend, Gladys Thrillington Des Plaines? Or Lionel Humphries, who insists on shooting birds from his cabin in the early hours of the morning? Who knows? One thing's for sure, though — whoever dunnit is out to get Sir Charles before he gets them . . .



Presentation 93%
Cinematic look and feel, impressive and effective text entry system. Instructions good too

Graphics 80%
Clever scrolling but tepid sprites and lukewarm backgrounds.

Sound 88%
Atmospheric music that works with the game and adds a lot.

Hookability 85%
If the thought of solving a good whodunnit appeals then yes.

Lastability 86%
Four different mysteries to keep the amateur sleuth sleuthing for several chapters.

Value For Money 84%
Good disk only price for a gripping whodunnit.

Overall 89%
Novel approach to an interactive murder novel. Agatha Christie would be proud.

"LIFE GONE WITH THE WIND..."



CREATOR, the first release in the CREATOR SERIES, allows you to program your own arcade games in the language you know best – English.

If you prefer the complex mind stretching world of the strategy program, then the second in the series, BATTLE CREATOR, is for you. Using simple commands you can devise your own brain buster, without busting your own brain in the process.

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SABOTEUR

Durell £8.95 cass, joystick only

Being an ace toughie Saboteur certainly has its ups and downs. One minute you're bashing your way through the Iranian embassy, the next minute you're being asked to rescue a computer disk which is being held captive in a high security fortress, cleverly disguised as a warehouse. Now work has been a little slack lately, so you think you'd better go and get the disk; it shouldn't be that difficult to retrieve and you could do with the money — it's little Johnny's birthday soon and he does want that Action Man with the kung-fu grip.

The mission brief tells you that the disk holds the names of rebel leaders and it's imperative that it should be found. You're also told that there's a bomb in the fortress which has to be primed and left ticking — and all this to be accomplished before the disk information is sent out to various outlying terminals! The big catch is that the fortress is heavily guarded by armed patrols and watchdogs, as well as an automatic defence system which monitors your position and lobs bullets at you.

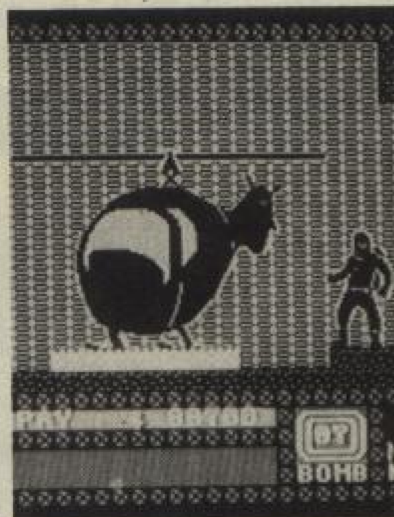
Your mission starts with you just climbing out of your silent rubber dingy onto a pier leading to the warehouse entrances. Dressed in your cool black SAS gear, hobnail boots and with your face bootblacked you have to penetrate the fortress and achieve your goal.

Initially you are weaponless, so any weapons have to be picked up on your travels (they can only be used once, though). You're no mug when it comes to this saboteuring business and you have a degree in hand to hand combat with honours in the killer punch and drop kick — useful for disposing of guards when you don't have a weapon at hand.

The fortress covers many screens which flick as you move from location to location. Saboteur can move anywhere on the screen as long as the ground or ladders allow him. The security complex is split into three sections, the warehouse front, the sewers and the computer complex. A helicopter can be found in the warehouse and this is to be used as an escape vehicle, there is no way out otherwise. The sewers and the computer complex are linked by a tram system, a compulsory journey since the disk and bomb are located in the computer complex.

While you're battling away through the fortress your progress is charted via two screens. The main one shows you and the room you're in and the other, at the bottom of the screen, shows your energy, objects carried and score. When the game starts the energy bar is filled to the brim, but as you get bashed by the various adversaries, bitten by dogs, lasered or shot, it depletes. If it reaches zero you're dead, but don't despair, being a super toughie means that your energy tops itself up if you remain unscathed for a while.

The game is played for money, not points, therefore the more guards you kill the more money wings its way towards your Swiss bank account. If you want to play for b-i-i-g money then you should aim to escape the fortress with the disk and the bomb primed — a big financial gain awaits a Saboteur who can do that. There are nine levels of difficulty with the fortress becoming more and more heavily guarded as you tackle a higher level.







Saboteur is great and more than makes up for the boring Critical Mass. It's playable and fun, but I feel that more could have been done with the graphics and sound, especially the spot effects. Nevertheless, Saboteur is a very good game, in fact Durell's best to date.



As conversions go this is a bad one. It's just been plonked onto the 64, and Durell haven't taken any advantage of the extra facilities the machine has to offer. However, the game is still the same, and as with all the other versions it's a very good game indeed. Though a little simple to solve, the extra levels should provide enjoyment for quite some time. I suppose it could get dull after a while and I'm a little dubious as to its value for money, but all in all, definitely worth looking at.



This isn't brilliant, but by no means awful. The game is quite good fun and trying to complete the task becomes quite time consuming, but once you've done it it tends to pall. The graphics are wobbly and the sound made us laugh — Sab clanks around the place like he's wearing cast iron boots and the tune on the title screen is thoroughly awful. If you're interested take a look.

Presentation 83%
Nine levels of play, high score table and good instructions.

Graphics 65%
Big, but not brilliantly animated characters and unimaginative backdrops.

Sound 37%
Really bad title screen ditty and only a few in-game sounds.

Hookability 80%
Great fun to play at first . . .

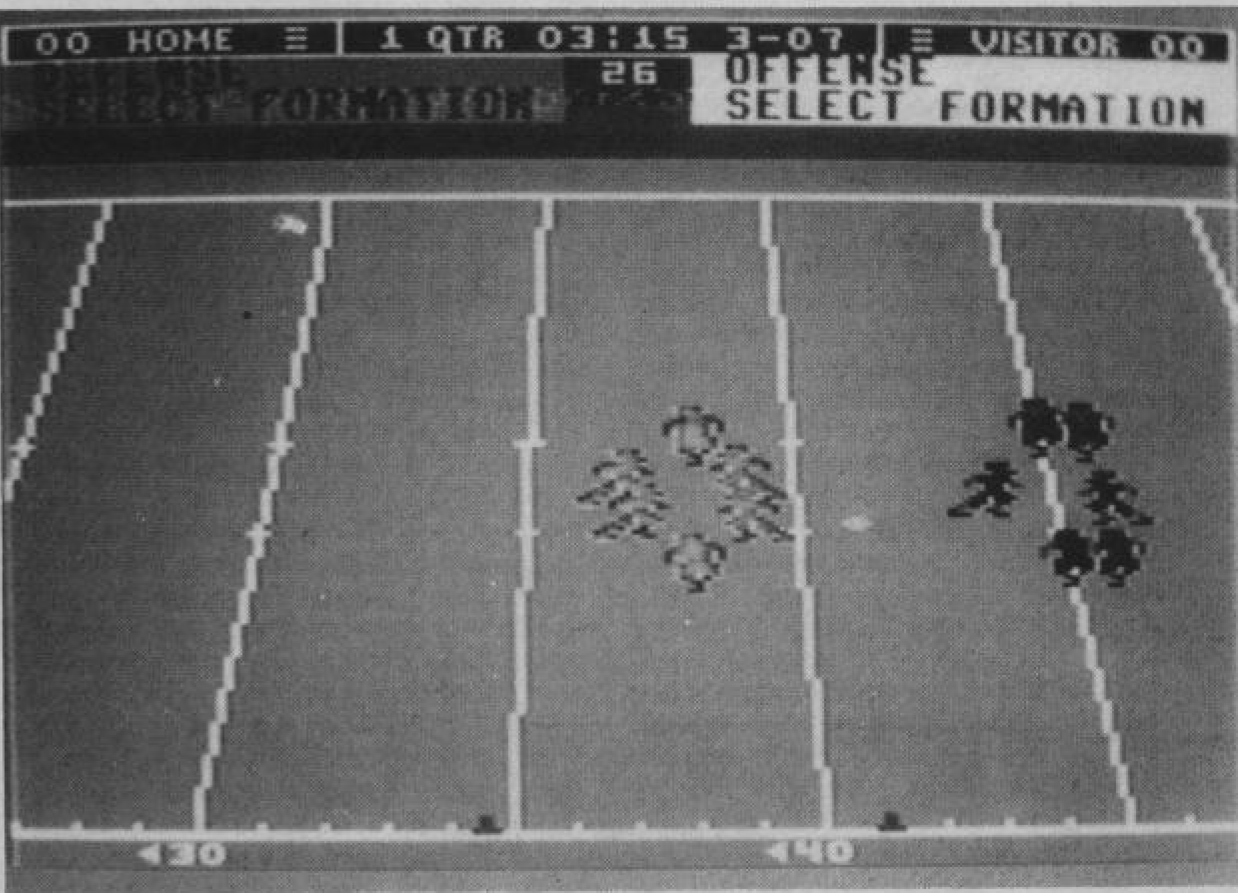
Lastability 70%
. . . but rather limited in the long run.

Value For Money 71%
A reasonable price for an above average game.

Overall 75%
Durell's best yet on the 64, but a shame they didn't make the fullest use of the machine's capabilities.

TOUCHDOWN FOOTBALL

Ariolasoft, £9.95 cass, disk, joystick only



Yet another American Football simulation muscles into the scrimmage, and again a different approach to the violent American national sport is offered. In *Touchdown Football* you are given direct control over players, which look more like human creatures than the dots and blobs which we have come to love, and the whole thing is played over a left and right scrolling pitch.

Upon loading three options are presented: player vs player, player vs computer and computer vs computer (more of a demo mode than anything else). Choosing one of these leads to another option allowing the player(s) to define the time for each quarter (from five to fifteen minutes). As soon as the time factor is settled the football players casually loaf onto the field and a 'coin' is tossed by the ref to decide which side kicks off.

Once all that rigmarole is over the play begins and the winner of the toss wellies the ball down the field (pressing the fire button does the action if a human happens to be kicking off). The other team's receiver automatically catches the ball and is put under direct control of the player allowing the receiver to be moved up the field. All the other players are put under computer control and they wander about the field and cause hassle to the other team as best they can. Play continues until the receiver is brought to the ground by a sprite crunching tackle.

When that happens a scrimmage takes place. Here the players have to choose their scrimmage tactics, done by using two sets of menus (one for each player) which appear at the top of the screen. When a menu appears, moving the joystick in one of its eight directions gives an option. When you decide which one of the options is just the sort of move you need, press fire. This selects the option and moves onto the next menu screen. These menus allow extensive planning of each move and the player can set movements for his line, certain blockers, receiver and wide receiver and specialised receiver moves (left streak, wide right etc) while the defensive player works out how he wants to thwart the offensive move (blitz, tight right, monster left etc). If required the offensive player can also choose to kick the ball — useful if you've a fourth down and eleven! Once the move is selected it's possible to change it, but the penalty for doing so is that the moves aren't displayed — it's up to you to remember which position of the joystick gives what.

When everything is sorted out the scrimmage can be played. Pressing the fire button lobs the ball from the scrimmage to the receiver, who catches it automatically. The offensive player has direct control over the receiver and he can be moved anywhere on the pitch. Pressing fire makes the receiver throw the ball to the catcher defined during the menu period. Meanwhile the defence does their bit too and move automatically to follow the movement planned during the menu process. The defending player is given control over one of the line men and can move him anywhere (be careful not to go offside). The game continues according to the rules until the whistle is blown.





I love American sports but found that my passion was soon quelled when I saw this rather half-baked attempt at simulating American football. The graphics are very poor and not at all well defined and the scrolling is of the chunky sort. Playing the game is slow, even though the menus are easy to use. If you want an American football sim then have a look at Ocean's, it captures the spirit of the game which is more than this one does.



I don't like the football action bit in this game, it looks like a clever predictions of Chernobyl 2006, after all the demented mutant things that pathetically hobble about the pitch on their diseased legs can only be the product of heavy fallout. The scrolling would do a jellyfish proud and the rest of the game is very slow and at times it's difficult to see exactly what is going on. Try other yanky footy sims out before shelling out your dosh for this.

Presentation 89%
The menu system is quite easy to use and the instructions aren't too bad.

Graphics 43%
Totally pathetic sprites and yorkie scrolling.

Sound 25%
Feeble poops, parps and a jingle or two.

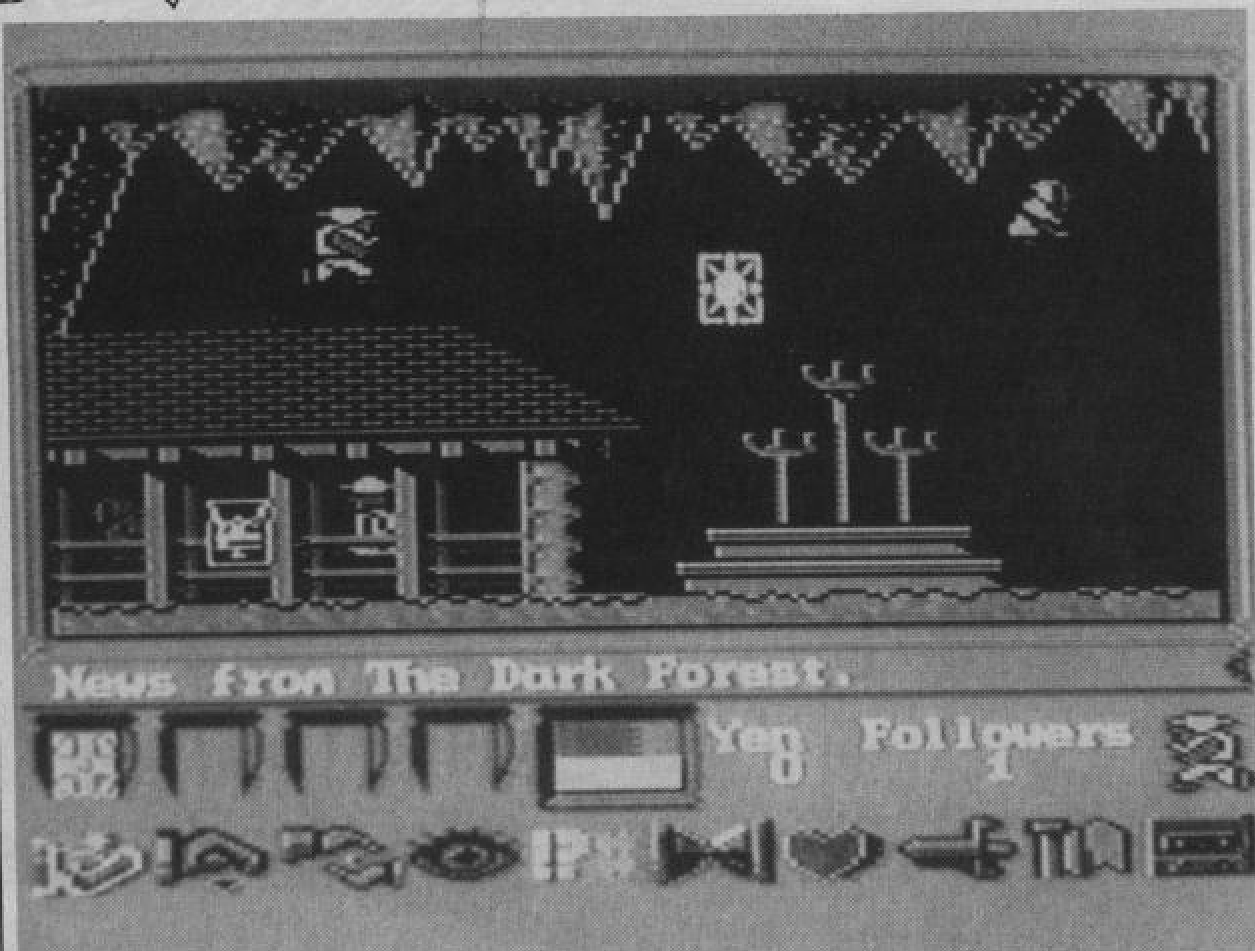
Hookability 45%
Initial interest in the sport might give you the incentive to give it a try.

Lastability 44%
But once you've played it you won't be convinced.

Value For Money 45%
Ocean's is better value.

Overall 47%
Nothing to go ape over, even if you love the sport.





SHOGUN

Virgin, £9.95 cass, £12.95 disk, joystick only

In the great tradition of software titles having their origins based in film and literature, Virgin now have on offer their version of James Clavell's *Shogun*.

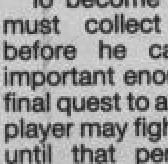
The scene is set in Japan in the year 1600. The central character is Captain John Blackthorne who has been shipwrecked off the coast of Japan and flung straight into the midst of a terrible and alien feudal system. He is irrevocably caught up in the race to become Shogun, master of the warlords and second only in power to the emperor.

It's possible to play the game as one of forty characters, each with varying amounts of ambition, intelligence, strength and attitude. At the beginning of the game, the figure of Captain Blackthorne appears in a window to the bottom right of the screen. Moving the joystick causes his image to be replaced by that of another character. In this fashion, all of the playable characters in the game can be cycled through.

The characters have names, but can also be identified by their 'class', such as Nobles, Samurai, Peasants and Servants, Bandits and Priests. The instruction booklet lists their advantages and disadvantages as usable characters.

Once a character has been selected, there is a choice of whether or not a demo game is to be chosen. Once the game is selected, the screen display changes to the start location for the chosen character. Play then proceeds as a mixture of direct character control with the joystick and a series of icons in the lower half of the screen.

To become Shogun the player must collect twenty followers before he can be considered important enough to be given the final quest to assure his position. A player may fight another character until that person yields to his authority, or perhaps bribery or a sign of affection will suffice. Once a character is under your control,



Although it didn't get a great deal of enjoyment out of playing Shogun, I kept going back to it. Maybe it was morbid fascination, or just me being perverse, I'm not sure. Ian Mathias has created some very nice backgrounds and sprites, but I'm not overly keen on the way that the characters 'float' from screen to screen. The title screen music is OK, but the spot FX are great — quite atmospheric. By no means a bad game, certainly above average, but I do like a little more action and excitement for my money.



The graphics are superb, if a little crowded looking at first, and go a long way to adding atmosphere to the whole affair. The sound effects are delicate and pleasing, despite their simplicity. The game itself is a different matter. It appears to be well programmed and is undeniably attractive on screen. But where it seems to fall flat on its face is in the all important area of playability — there isn't any. The way in which control transfers from icons to the main character is not always as well handled as it could be, thus making life difficult for the budding megalomaniac. Doubtless this will appeal to some. It can be the kind of game that grows on you after a while. I still found it monotonous.

he or she may be ordered to take some form of action (up to two orders may be given at any time to an individual character). Money is often a useful incentive to actually carry out the deeds required. Attitudes and abilities affect any outcome.

Moving from screen to screen is handled by joystick control. The screens flick, changing as new locations are reached. Pressing the fire button has one of several results. If your character is standing over some food or money, it is instantly picked up to increase your strength and yen respectively. Otherwise, the key press changes control over to the icon line. Moving the joystick left or right highlights a different icon for use. Pressing the button invokes the function of the highlighted icon. The icons are: Take, Give, Examine, Order, Pause, Befriend, Attack, Yield and Save/Load.

Most of these are self explanatory, but where an action could apply to more than one other character on the screen, the character window is used in conjunction with the icons to specify the recipient of the desired action. When a person is examined, a message appears in the section separating the top and bottom parts of the screen. Further uses of the icon brings about more detail. However, this can be over-used to bad effect.

The screens themselves consist of detailed and slightly surreal Japanese backdrops. They usually have foreground and background features such as trees, pagodas, clouds and sky. The characters are animated and do not simply glide around the play area. One of the surreal aspects of the game is that characters can mysteriously float or fly without any difficulty. There are normally some sound effects or music to accompany a screen.

Whilst playing, the message area keeps you informed as to who has become an ally to whom. If somebody should become Shogun before you, one of two things can happen: you may offer your loyalty to that character, in which case the game will end. Or, alternatively, you may continue the struggle. This presents many immediate problems as you are likely to have far more enemies than friends. However, given time it is possible to reverse the situation and steal power for yourself.

Presentation 82%
Lovely packaging and interesting screen layout..

Graphics 83%
Surreal imagery, clean animation and atmospheric scenery.

Sound 78%
Oriental octaves abound — average music, but good, atmospheric FX.

Hookability 62%
Quite tricky to get into . . .

Lastability 72%
. . . but worth it.

Value For Money 67%
A good game but overpriced.

Overall 71%
The only way to Samurai bashing — slightly flawed and 'quiet' at times, but interesting all the same.

SPEECH!

was greeted with admiration and acclaim by the computer press

(for the BBC Micro)

"Overall an excellent package.

Value for Money	5
Presentation	5
Use of Machine	5
Ease of Use	4
Facilities	5
Effectiveness	4

Total Score out of 30: 28"
MICRONET 800, December 1985

"Superior Software's SPEECH! is a quite remarkable piece of programming. ....The program takes up 7½ K of program space and is incredibly easy to use. It merely requires a new command word which is SAY preceded by a *. ... The end result is as good as anything I've heard this side of the Amiga and it'll make a stab at even the most ludicrous words constructed without vowels and at great length. ... It is possible to add words to the computer dictionary where they are not said exactly as they would be, using phoneme analysis and also to vary the pitch of the spoken voice. ... Why pay more?"
Popular Computing Weekly, 19-25 December 1985.



"The reproduction is suprisingly good and certainly on a par with some of the more expensive speech interfaces I have heard. All in all, an excellent low cost speech system that really is very good value for money."
Bruce Smith, Acorn User, February 1986.

"SPEECH! from Superior Software is a truly remarkable offering. A rare gem indeed among the morass of mediocre to competent efforts which dominate a reviewer's postbag. In my view SPEECH! is an absolute breakthrough for the BBC micro which deserves to sell by the thousand. ... Superior Software has produced a price breakthrough by achieving an apparent technical impossibility. David Hoskins, the programmer, has cleverly programmed the sound chip to do things which its designers never intended it to do. ... A most practical application example also provided is a spelling checker. This has always been a problem case for educational software — how to test spellings without printing the word and revealing all. ... This program is well designed and effective and users are encouraged to customise it with their own examples. In short, SPEECH! is a very clever and useful program being offered at a silly price. If you were planning to buy another arcade game, take my advice and spend the money on SPEECH! instead."
Jonathan Evans, A & B Computing, March 1986.

"SPEECH! is the most talked-about package ever created for the BBC Micro. For the first time it endows your micro with the power of speech for an incredibly low price."
Christopher Payne, The Micro User, April 1986.

"If I were a manufacturer of a speech synthesis product I would be greatly worried by the arrival of SPEECH! This is one utility that cannot be beaten on quality or price.

SOUND	9
GRAPHICS	n/a
EASE OF USE	9
VALUE FOR MONEY	9
OVERALL	9

James Riddell, The Micro User, June 1986"

COMPETITION COMPETITION COMPETITION COMPETITION

THE QUIZ

1. In which year did Superior Software release their first software cassette?
2. Can a computer be manufactured without using integrated circuits or transistors?
3. Which U.K. company manufactured the coin-operated arcade machine of the successful game Hunchback?
4. Name the author of Superior Software's SPEECH! program?
5. What was the name of the acclaimed home computer sold by Commodore before they produced the Commodore-64?
6. Which Superior Software game won the "Computer Gamer" Game of the Year Award for the Best BBC Game of 1985?
7. Name the Managing Director of Amstrad Consumer Electronics PLC?
8. Which of the following is not a valid phoneme representation as used in Superior Software's SPEECH!
EE UH C M NX ZH
9. What does the acronym ASCII stand for?
10. How do you spell the word "azure" phonetically in order to be pronounced correctly by the *SPEAK command of Superior Software's SPEECH! program?

Describe the most useful application of SPEECH! that you can envisage. (Please write your description on a separate sheet using more than 50 words, but not more than 200 words).

HOW TO ENTER
To enter, simply complete the 10-question quiz (on the left), and describe what you think is the most useful application for SPEECH! The completed entry form should be sent to Superior Software at the address given below.

THE PRIZES
Each entrant who answers the 10 question quiz correctly will receive a colourful SPEECH! badge (pictured left). All correct entrants will then be considered for the main prize of a pair of professional walkie-talkies (valued at **£200),** a trophy, and the cash prize of **£100.** The winner of this prize will be determined at the close of the competition on 31st January, 1987. The winner will be the person who has correctly completed the 10 question quiz and, in the opinion of the judges, describes the most useful application of Superior Software's SPEECH! program.

RULES
1. All entries must be accompanied by a completed entry form and a description (on a separate sheet) of what, in your opinion, is the most useful application of SPEECH!
2. All entries must clearly show the sender's name, address and age (if under 18), and should be addressed to: "SPEECH! Competition", Superior Software Ltd, Regent House, Skinner Lane, Leeds LS7 1AX.
3. The closing date for receiving entries to the competition is 31st January 1987.
4. The company's decision is final and no correspondence can be entered into.
5. The competition is not open to the employees of Superior Software Ltd, the authors of SPEECH! their agents or their families.



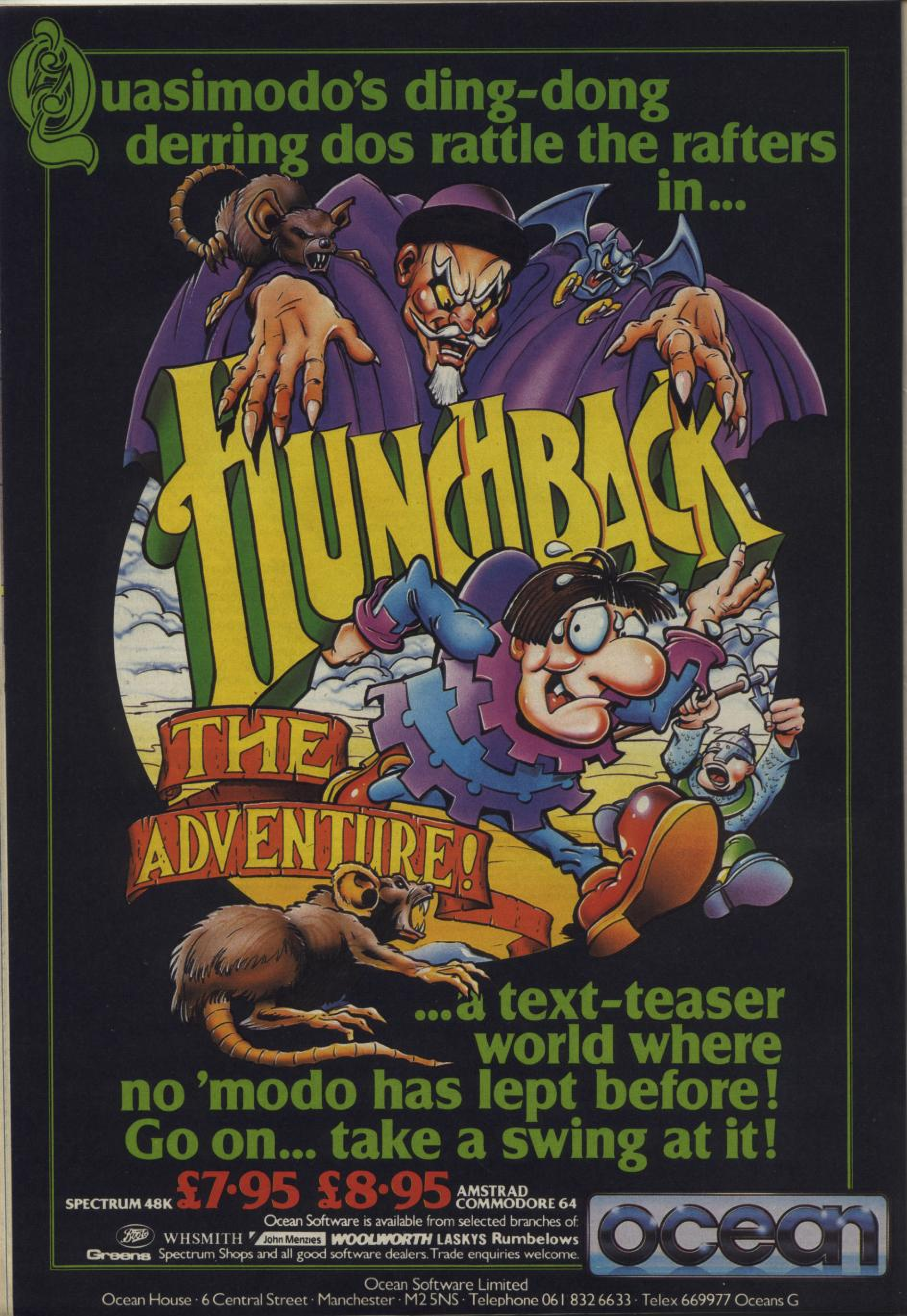
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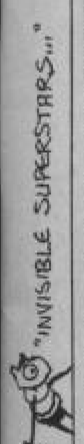
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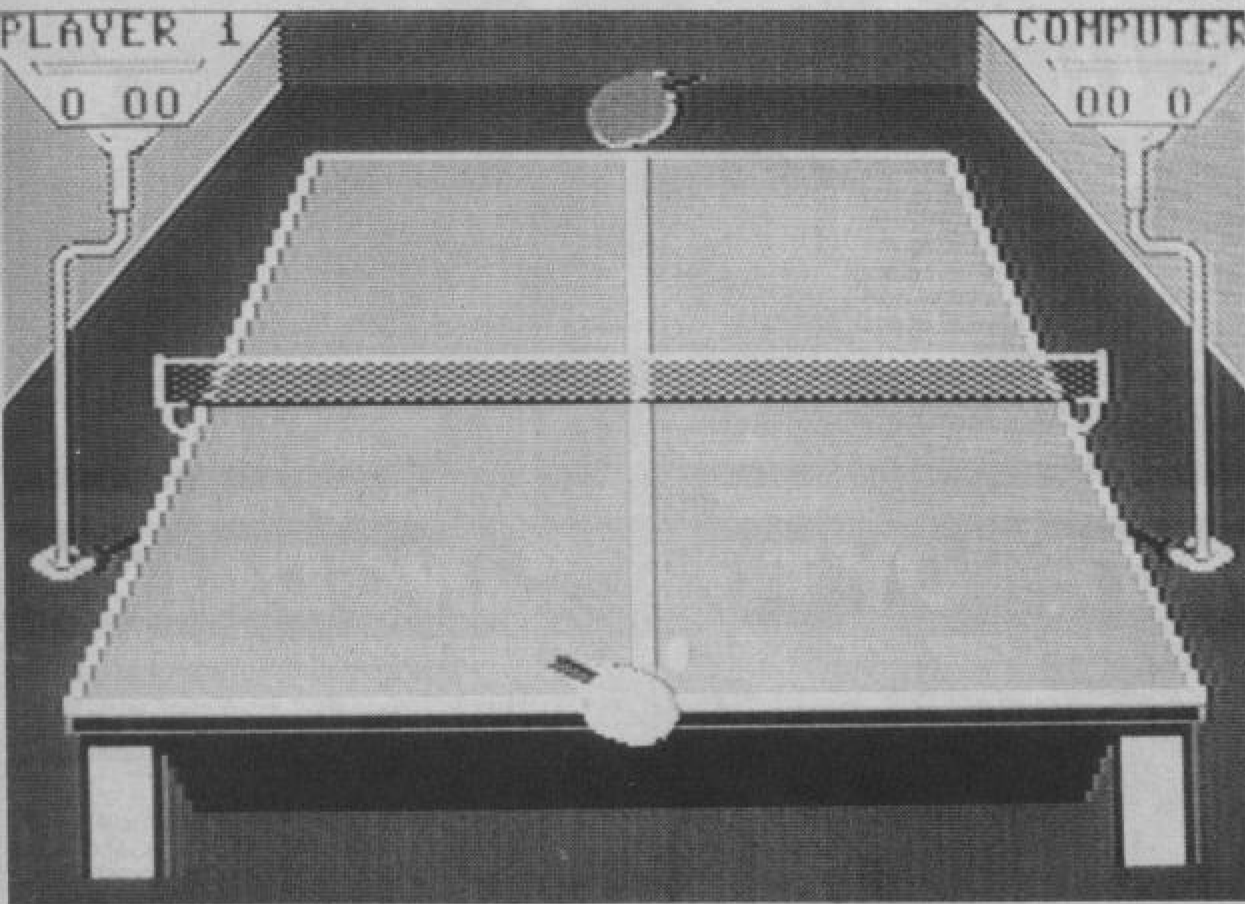
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SUPERSTAR PING PONG

US Gold £9.95 cass, joystick only

The second simulation of the noble art of Ping Pong, or 'Table Tennis' as Ping Pong players like to call it, thunders onto the software scene. The program looks and plays similarly to Imagine's *Ping Pong* but has more options.

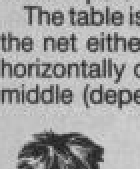
Either one player can tackle a computer controlled player, or two humans can bash it out together. The whole game is played abiding to the laws of the real thing, and the first person to 21 wins.

The table is displayed in 3D, with the net either splitting the screen horizontally or vertically down the middle (depending on which way up you want it). Hitting the ball is simple — all you have to do is press fire when it is in the bat's vicinity. Hitting the ball 'late' or 'early' returns it at different angles.

Upon loading the player is presented with a series of option screens where the number of players, play perspective, bat control (computer guided or manual) and the game speed can all be changed. If you select auto-bat control, then the computer does its best to track the ball and make sure that your bat is behind it. Manual control gives you complete control over the bat and allows you to do whatever you want to do with it (within the limitations of the program).

The second menu allows you to distribute power points to your various strengths. Initially the player is given twelve points, with two points allocated for each of the bat's six functions (forehand, backhand, smash, etc), but these power points can be increased to twenty and re-allocated. The final menu allows you to choose whether a change of sides takes place after each player has served. The colour of the bats and the number of games needed to win the contest can also be altered.

Once that's all settled, the game can get underway . . .



Great!! I thought this might be the same as Imagine's effort but it's far better. Loads of options, great graphics and plenty of variety in its playability make it a fabbo little sports sim. I enjoyed playing this and strongly recommend you go and give it a whirl, especially if you liked the first Ping Pong game.



This is certainly a lot better than Imagine's official Ping Pong, *even though the ball movement isn't as realistic. There's a greater variety of shots and useful options, which makes the game much more interesting and enjoyable to play. The music is rather poor, but it's no reason to disregard a good game. If you liked* Ping Pong, *then you'll love this.*



Presentation 94%
Good instructions, extensive options and two ways of playing the game.

Graphics 45%
Smooth bats and ball, and the table is nicely drawn.

Sound 43%
Simple, unimpressive title screen ditty, and similar sounding jingles during the game.

Hookability 86%
Dead simple to get into. Dead hard to beat.

Lastability 83%
Plenty of options give variety and inspire you to keep playing.

Value For Money 80%
The potential of a Ping Pong game has at last been realised.

Overall 85%
A great and addictive sports simulation.

ZZAP! STRATEGY

SO FAR FROM HERE ?



Coming ever closer is the PCW show. Evidently, Amigas, STs and a host of other new generation sixteen bit micros will attract a lot of attention. Commodore could still have something to be proud of at the eight bit end of the market in the form of its newly redesigned 64 model (though it's by no means definite that this model will be released in the UK at the moment). Despite the fact the 64 is almost archaic by home computer standards it nevertheless remains a big seller and attracts a lot of new and exciting products. Whatever Commodore decide to reveal at the show, their existing customers are bound to make their support known.

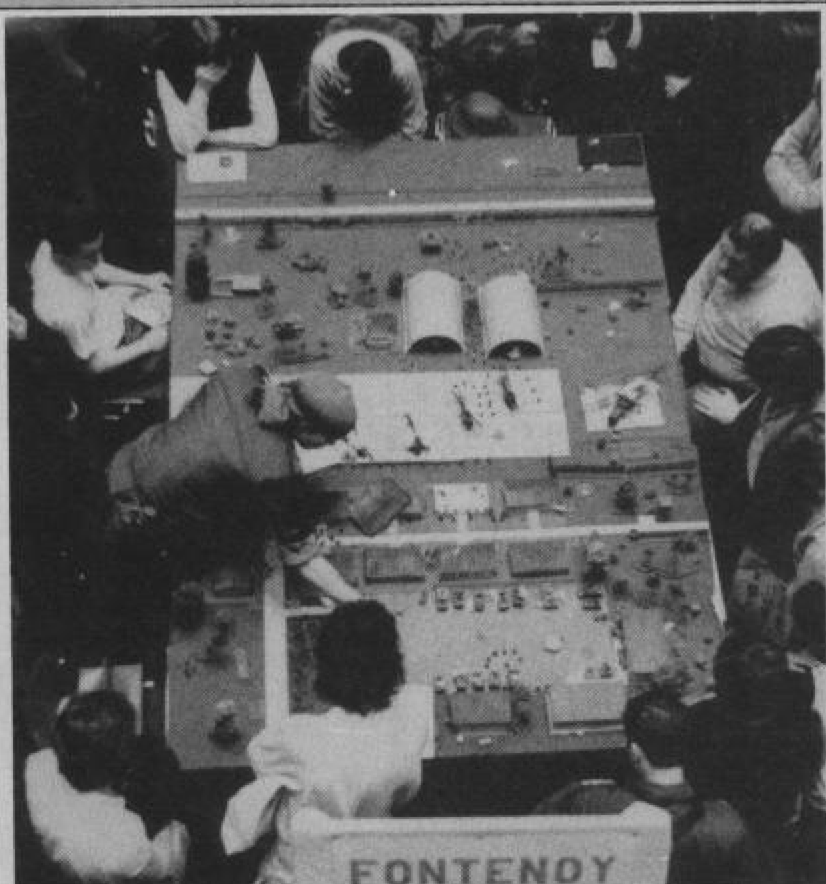
For strategy gamers, the future looks good. SSI have their new series of games based on the bloody and controversial Vietnam war. These will effectively constitute the new generation of SSI wargames and should be exciting new products. PSS have *Sink the Bismarck* and *Tobruk* almost ready to roll, not to mention *Swords and Sorcery*. And there will be new products from all ends of the market — hopefully bringing fresh game ideas, new styles of play, new promising names. I look forward to the future with anticipation.

FROM FONTENOY TO FYLINGDALES

Michael Jampel visits Salute '86 and finds everything painted red . .

On Saturday 12th April, the South London Warlords held Salute '86, a wargames convention in Kensington Town Hall. The attendance was good for this kind of show at around three thousand. But what has this got to do with computing? As has been demonstrated in previous articles, there is a significant overlap between computing and wargaming. Indeed, for the first time this year, there was a prize for the best computer enhanced wargame at the show, of which more later.

Mentioning the prizes leads me on to one of the main differences between Computer shows (wherever they may be) and wargame conventions — the stands. The stands at a computer show are mostly manned by people trying to make money. There may be one or two clubs, but even they are often selling software or attempting to attract new (paying) members. At a wargames day, there are some trade stands (and those present at Salute were certainly doing good money) but about half the actual space is taken up by wargames.



These fall into two main types, demonstration and participation. The Rayners Lane Club, for example, had an excellent demonstration of the Battle of Fontenoy in 1745. Members of the public could watch the events of the battle being played out before them. The model soldiers (about an inch high) were beautifully painted and Charles Grant was giving a running commentary on the characters of the French and British troops as well as all other aspects of the fight. Mr Grant is very well read and always interesting to listen to; throughout the day, his stand was surrounded by people of all ages.

Another interesting demo was of an attack on an American helicopter base in Vietnam. The Vietnamese had tunnelled under the perimeter wire and were causing havoc. A nice touch was that all the participants in the game (organised by the Wet Wickham Wargames Club) were dressed as American conscripts in full camouflage outfit.

There are various scales or sizes of miniatures used in conventional wargaming: Fontenoy used the familiar 1/76th scale (like the Airfix range) but to create a really massive battle, 1/300th scale models are needed. The Empire Club had just such a game running. Their table was six feet wide by fifteen long and each side in this Napoleonic game had five or six players. This helped to simulate a chain of command and the confusion inherent to any large battle. It was an impressive sight.

The second type of game is one in which the public are invited to play. One game was a simple representation of the famous Dambusters bombing attack on German dams during WWII. Again, the organisers were dressed in authentic outfits to add atmosphere. The other two participation games I want to mention were computer moderated. In other words, instead of using a rule book and tables of results, the data (such as the distance between target and firer) was entered into a computer. Models were still used to help picture what was going on and in both cases these games were very interesting to look at. This type of game should not be confused with the totally computer based games such as *Theatre Europe*.

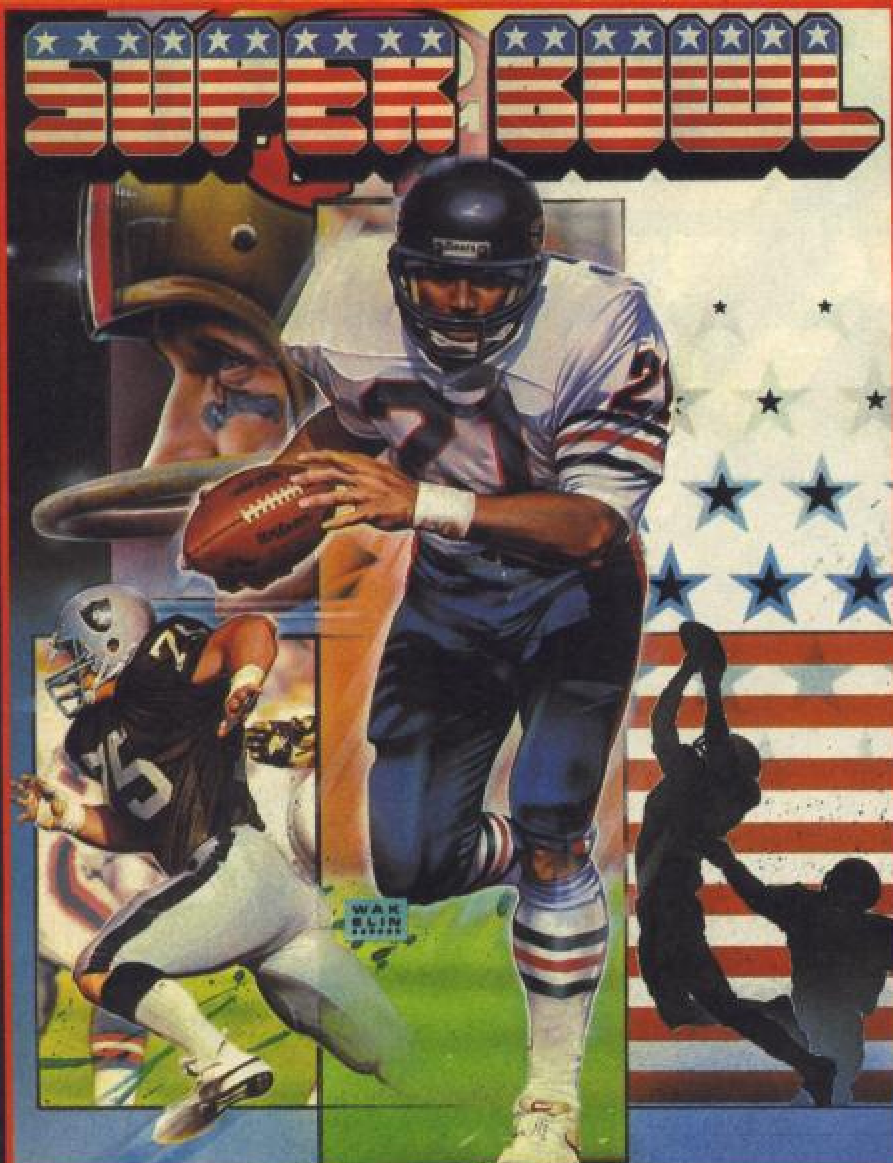
One game was run by the show's hosts, the South London Warlords. One of their members, Robin Hunt, has written a combat calculator (unfortunately only available for the BBC and Spectrum) for the Spanish civil war of 1936. The buildings and other models were very impressive and the public seemed to get very involved with the fight between the Nationalists and the Republicans. Mr Hunt is certainly one of the leaders in computer assisted wargaming. This stand deserved to win the shield for best computer enhanced game. However, the judges probably wished to appear unbiased and the eventual winners were the Tactical Group who also put on a good display with a night attack on Fylingdales Early Warning Radar in North Yorkshire. All the terrain and models were painted in various shades of red as they would appear through an infra-red night sight. The game was run nine times during the show with four or five members of the public controlling the Soviets and the British being moved by the umpires. The defenders (the RAF regiment) won five times to four.

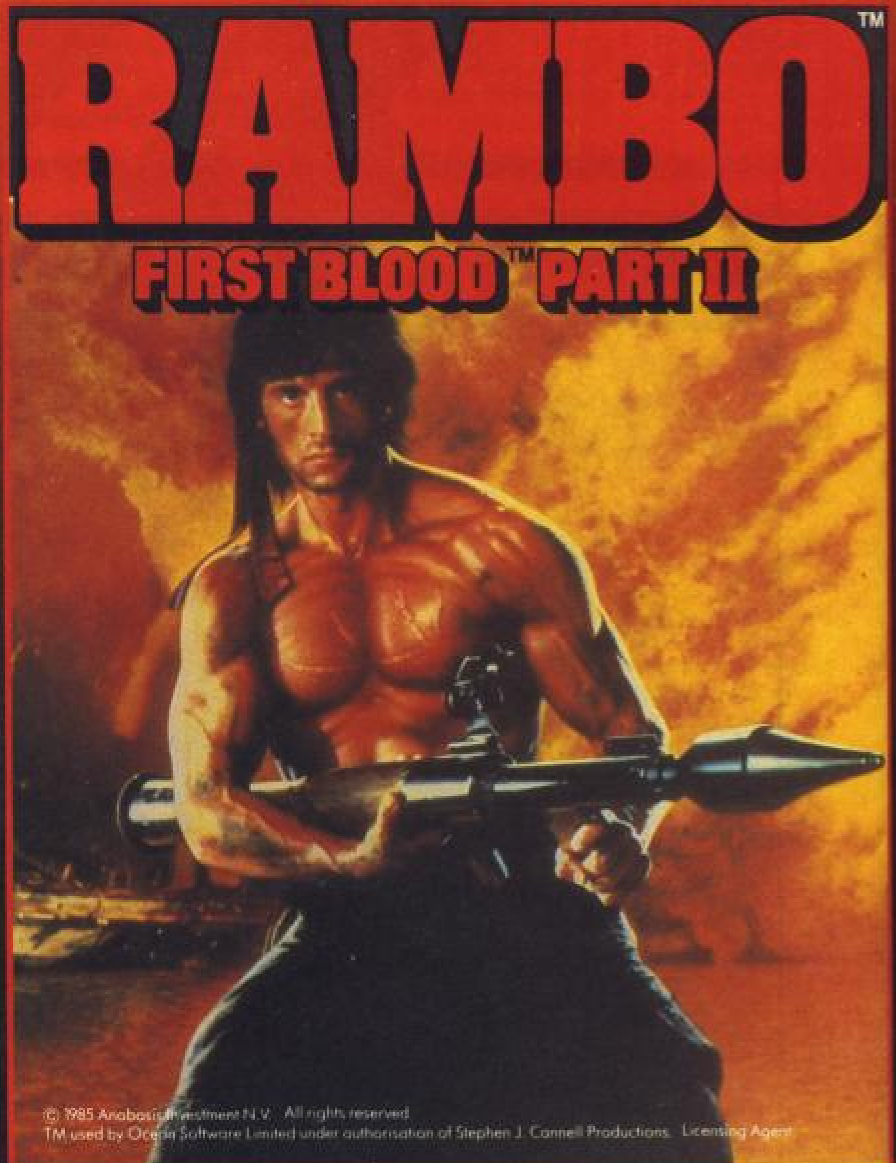
The rules of the game allowed a map of the table to be displayed or a graph showing each side's losses, on the screen of a sharp micro. All information concerning gun strengths, armour thicknesses etc was contained inside the BASIC program. These rules are part of Tactical Group's 'Project Universal' which aims to create a consistent set of rules for any home micro. The group is quite heavily involved in computer aspect of wargaming and more details about their activities can be obtained from Sean Masterson at ZZAP! 64.

There were many more conventional stands at Salute dealing with the traditional side of the hobby. Salute '87 will be held in the same place again in early April. I hope that it will continue to provide an interesting day out for any military enthusiast. Whatever happens in future conventions, the presence of computers is likely to have an even greater influence.

Michael Jampel

HERO



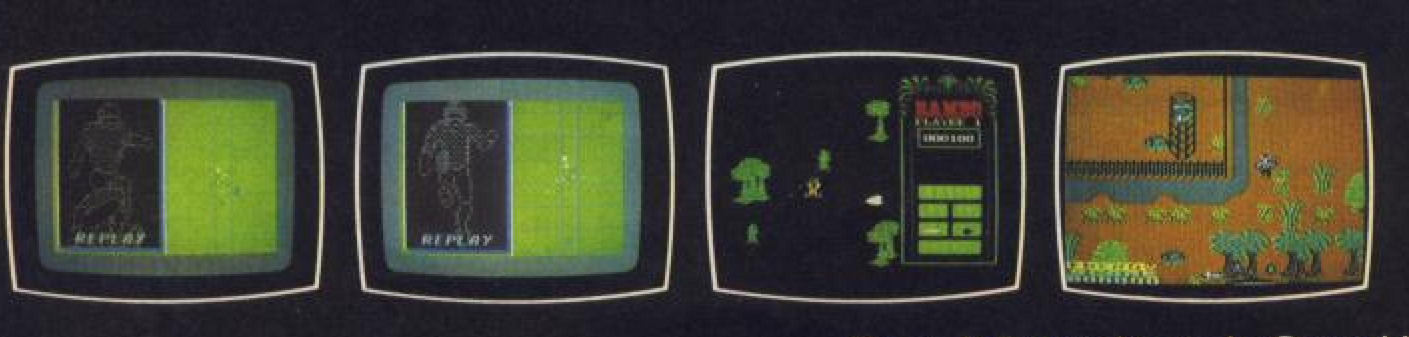


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Screen shots taken from various computer formats

ZZAP! Flash

GREMLINS UP THEIR SLEEVE

Gremlin Graphics have four new titles up their proverbial sleeves, and all are due for release sometime before and around Christmas.

Pentacle should be out in the Autumn, and is 'an arcade adventure with 3D perspective graphics and some unusual, but neat, touches', to quote our very own in-house transvestite, Girly Penn, who trogged on up to Sheffield recently and was very impressed by what he saw.

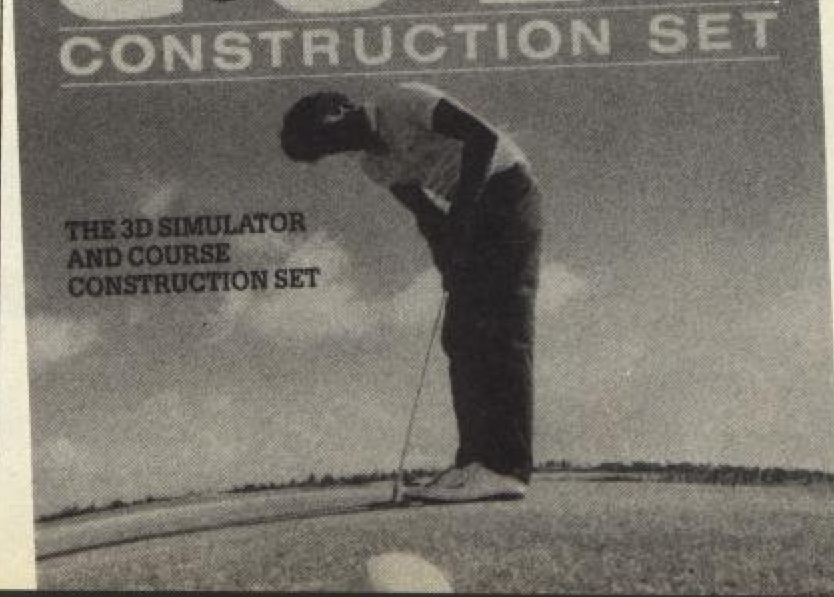
He babbled on enthusiastically about some arcade game called *Future Knight*, which stars a cute little knight in a magical suit of armour, who has to rescue his beloved from an Evil being (Girly forgot what it was called). It has twenty multi-screen levels which scroll and are full of nasties and platforms. It was written by the same guys who did *Bounder* (speaking of which, *Bounder II* is currently under development, and it is guaranteed to feature more of the same — and more!). Mr Penn also commented on 'the incredible graphics', and reckoned that the sprites were 'some of the best he'd ever seen on a 64'. And we all know that Mr Penn is not an easy man to please, oh no, for he never smiles.

He also went on (and on, and on, and on) about a game called *Trailblazer*, which was written by **Shaun Southern**, author of *Kik Start* and *Hero of the Golden Talisman*. *Trailblazer* was originally a Commodore 16 game, and a very addictive one at that, so it has just been converted to the 64, although there are still some changes and additions to be made. Girly says 'It's sort of like *Bounder* in 3D, but it's not. You've got this chequered *Ballblazer* type grid zooming towards you, although it's nothing like *Ballblazer*, and you have to like dodge holes and bounce off certain squares and watch out for sticky squares and, and — and it's great! And there's a two player mode, and you can like race against each other and bounce each other off the grid, and . . . ' Thank you, Girly. More details soon . . .

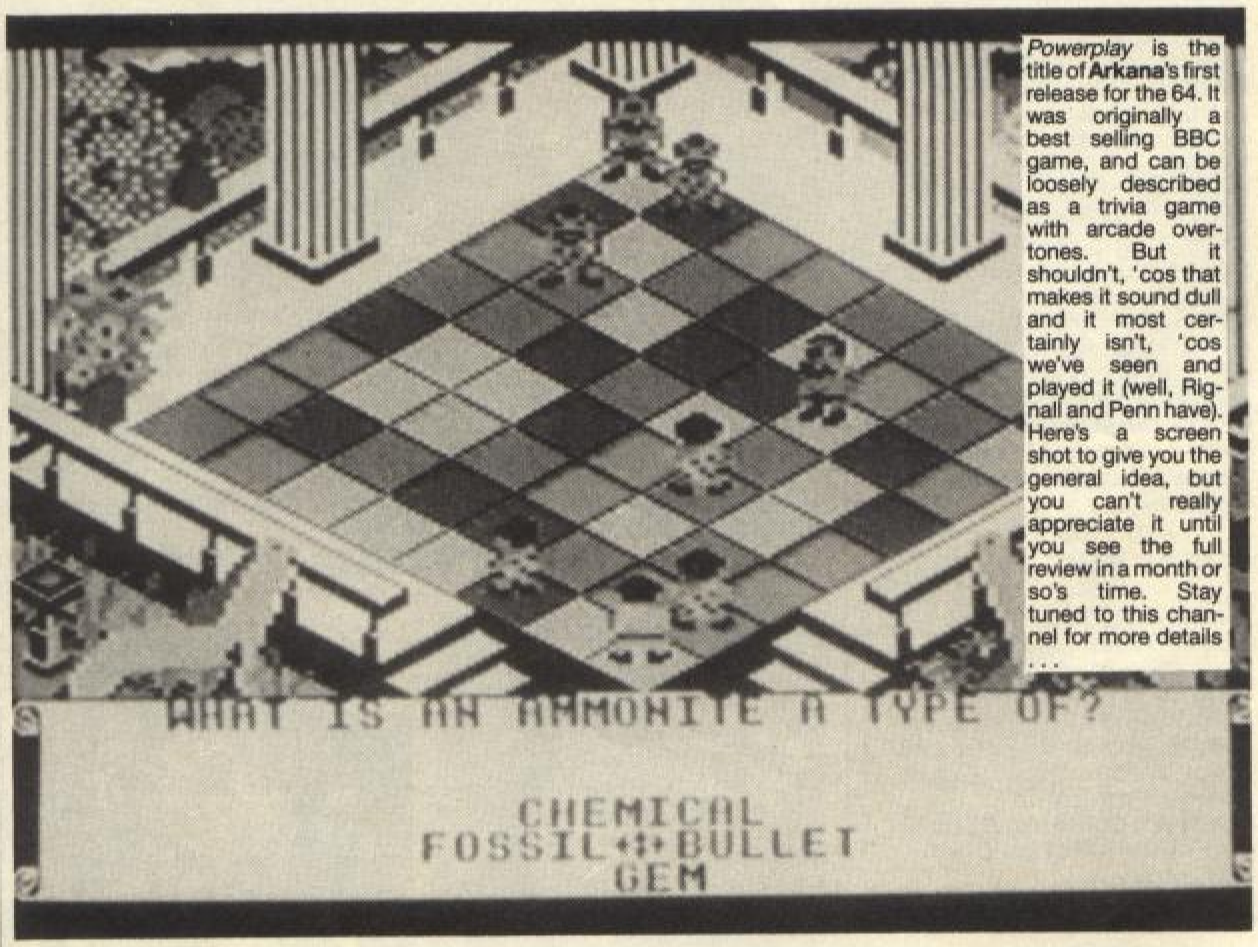
WRONG SCRATCH

In the preview of Golf Construction Set, **John Minson** mentioned a competition for '£500 of golfing equipment for the winner of a play-off between the first dozen people to get their handicaps down to scratch on one of the standard courses.'

Well, I'm afraid that this isn't quite true, as Ariolasoft's petite PR person, **Mandy Barry**, pointed out. It is in fact the **first** person to get down to scratch who wins prize, no play-off involved. Sorry about that.



POWERPLAY FOR THE 64



Powerplay is the title of **Arkana**'s first release for the 64. It was originally a best selling BBC game, and can be loosely described as a trivia game with arcade overtones. But it shouldn't, 'cos that makes it sound dull and it most certainly isn't, 'cos we've seen and played it (well, Rignall and Penn have). Here's a screen shot to give you the general idea, but you can't really appreciate it until you see the full review in a month or so's time. Stay tuned to this channel for more details . . .

ULTRA GAMES

Microclassic are bringing out *Ultra Games*, a sort of varied sub-decathlon (there's 9 events but we don't know the word for that). The object is to play through the games with friends



and compete on overall scores. Quite a mixture this: Target Shoot Out (kinda like darts but with shutters); **Urban Helichase** (flying through buildings avoiding them); **Cyberball 2000** (robo-football); **Pinball Wizard** (unusual!); **Dawn Raid** (fighter craft and tanks); **Mind Twister** (a test of mind power); **Tripple Draw Poker** (but no Sam Fox); **Into the Abyss** (jumping platform game; and finally **Space Pool** (pool played with air fans).

Should be a review next month. And what does all this cost — a mere £8.95.

KOALA PAD HACKED



Proof — exhibit A, the cover of Audiogenic's PAINTBOX.

Got a letter today from **Audiogenic**'s very lovely Daryl Still pointing out that the Tiger pic (Hacked by Chris) printed in Art Gallery, issue 15, really originates from the disk supplied with their **Koala Touch** tablet and actually appears on the cover of *Paintbox*. The picture 'Eyeball' is similarly sourced. Naughty hacker Chris — you thought you could fool us (well you nearly did)

HACKER II ON THE WAY

Hack, hack, hackety-hack . . . Good news for all *Hacker* fans — **Activision** are soon to release a sequel to *Hacker*! It's called *Hacker II — The Doomsday Papers*, and although it (roughly) carries on from where the original left off, it adopts a completely different approach.

The FBI want you to retrieve some highly secret documents, the Doomsday Papers, from a Russian base (what do you mean, 'Nah, not my scene, John' — you've saved the world before, why not do it again?). Three MRUs (Mobile Remote Units) have been placed inside the base and are under your control, along with four VDUs (no, that's Visual Display Units) and an advanced video system. The VDUs are shown on screen and have to be used in conjunction with the video unit to fool the computer controlled security system into ignoring your presence. Failure to do so results in a swift demise.

Penn saw and played the game at Activision a while back and thought it looked 'well smart'. He also added that, 'the video bit's dead good. You can fast forward and rewind and pause, and so on, and it looks really realistic'. What about the game itself? 'Oh yeah, that looked good an' all'.

Other prospective releases from Activision include Gamestar's *Two-On-Two Basketball* and *Golf* (unfortunately a 128 only product which allows you to play golf on America's Pebble Beach course), along with a multi-disk product called *Portal*, which will probably be marketed in this country by **Electric Dreams**, and *Big Trouble in Little China* (not **Shining**), which is a game based around the film of the same name which is due to hit the big screen later this year.

There are also rumours of a *Ghostbusters II* game. In fact, Mr Penn went so far as to ask Activision's renowned in-dustry philanderer, John (I can quite easily) Phillips, if this was true:

'Not necessarily', he replied.

'Oh', retorted Girly, 'are you saying that the other magazines are **wrong**?'

'No, but they may have jumped to the wrong conclusions though.'

'Ah. I assume then that the game is based on the film of the same name?'

'Er, no comment.'

Hmm. Do we take this to mean that there might **not** be a *Ghostbusters II* film? Time will only tell . . .

5¼" CHEESE

Last month there was a 'review' of the *Mouse and Cheese* from **Euromax**. Remember that? Well, it seems that a disk version of the cheese can also be purchased with a mouse, for the same price as the cassette version! How nice.



GOLDEN NUGGETS

US Gold have five arcade conversions in the pipeline, one of which will be the most innovative arcade game ever — *Gauntlet*! And all for Christmas! More details next month . . .

MISSING PRICE

There was something missing from last month's reviews of *Acro Jet* and *Solo Flight Plus* — the cassette prices, **£9.95** each. US Gold are confident that the two will shortly be released on cassette, as well as disk. Hmm. One does wonder (doesn't one?) if the cassette versions will be as easy to use.

NAME CHANGE

One of last month's four Sizzlers, *Hes Games*, isn't going to be released . . . as *Hes Games*. US Gold are going to change the name of the game to something like *Arena Games* or *Prize Games* or even *Power Games*. Why? Dunno. One thing's for sure, though — the game will remain the same, ie very good indeed. Thank Geoff Brown for that.

Bad news for those of you drooling over this month's Sizzling review of *Infiltrator* — it won't actually be released until September.

Hey! Heard the buzz? No? Well, there are no less than five, yes FIVE, new titles due out from **Epyx**, via US Gold, before the end of the year. One of the first will be *Super Cycle*, a sort of *Pitstop II* with motorbikes which promises to be just as exciting and playable. *World Games* continues from where *Winter Games* left off, and consists of eight sporting events from all over the world, including (possibly) Ice Hockey, along with seven other indoor sports. *Movie Monster* gives you the chance to play the part of . . . a movie monster, and has you demolishing buildings and scaring innocent pedestrians. *Destroyer* is a sort of submarine simulation, but with plenty of action to keep you busy. And last but not least, Epyx are writing a wrestling simulation! No doubt it will make **Melbourne House's** *Rock 'n' Wrestle* pall in comparison . . .

CHEAP END

Just for the record, the next batch of **Americana** releases — the majority of which are from Synapse — will be: *Beer Belly Burt's Brew Biz, Necromancer, Scooter, Nuclear Nick, Rainbow Walker, Shamus Case II, Zepplin, Survivor,* **Protector II, Pharoah's Curse** and **Electrician**. *Oldies — but goodies? Wait and see . . .*



BEYOND

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Telephone 01-379 5683
Telex 28690 BTVASSG

Date: 6 MAY 1986

The Editor
ZZAP! 64
1/2 King Street
Ludlow
Shropshire
SY8 1AQ

2nd May 1986

Dear Editor

I read with great interest your new "The Shadow's" feature in May's ZZAP! 64. How very revealing this is of certain modes of doing business in the software market.

There is only one postscript I would like to add on behalf of Beyond, and that is to let you and your readers know that Clive Bailey no longer works for Beyond. He now uses his best endeavours for the Nexus software group.

Totally unconnected with the issues raised in your feature is the fact that Clive Bailey was at the times in question employed by EMAP (the owners of Beyond) who also had a competitive stake in computer magazine publishing.

I do hope you continue to provide the exciting and informed reviews, and the general commimttment to home entertainment programs that you have in the past.

With Best Wishes

Barry Levis
Publisher Telecomsoft

SHADOW UNCOVERS A PLOT

(Enter a slimy northern person with a greasy pretense of sophistication)

Roll up, roll up, roll up, gather round laydeees and gentlemen for the Great Computer Lamer Free Ad-space offer. Yes, YOU can become the proud owner of 12 pages of advertising to be given away over the next six months. We are even making half of these wonderful freebie ads COLOUR (something rather unusual for Computer Samer I can tell you) and all you need to do to qualify for such a wonderful offer is to be called Masterchronic! And yes there in the audience I think there's someone by that very name, yes you sir, come up and collect your FREE ADS!

(man in audience obviously winces, starts to go red and makes to leave. Slimy moustachioed northerner looks obviously miffed since his subtle plan has failed. He cries a bit and goes back to editing the world's worst computer organ without the adverts he hoped would inspire others to solicit their goods in his rag).

THE STRONG BREW THAT DID NOT NEED THE POT WARMING 'A TRUE TEA BOY ROMANCE LOVE STORY'



WELL KUNG AND FU-EY

***Mindless**, an every day tale of simple folk featuring the hit single 'IK Be So Good For You' by Timmy McCant*

(The scene, a dingy lockup in Hatton Garden filled with unsold games. Enter Arfur Caley, for it is he)

Arfur: Well I can tell you this now Timmy, I am not amused at all, all this unsold stock is just a burden, it's giving me an ulcer. This and 'er indoors rabbiting on about getting the decorating done is driving me to distraction.

Timmy: Well whadya expect Arfur, I mean computer software, it's a bit past it innit. All the kiddies I know are more into duffing up grannies.

Arfur: This is just the type of attitude I'd expect from you Timmy, one of the great unwashed that's what you are. No, it's all the rage nowadays these video games, it's just the right one.





PIC MIX-UP!

How the ZZAP! team giggled and laughed at this month's *C&UG*, EMAP's best and biggest organ. The poor hacks and hackettes displayed some dismay in the news pages about how in the *C&UG* can-you-fill-this-form-in-with-a-blunt-crayon-please questionnaire ZZAP! was voted as second best mag while the witless little readers had decided that *C&UG* was the greatest. The cause of the dismay was that exactly the opposite had happened in the Zzaptionaire, the results of which were published recently, and the poor people couldn't see how the results could differ. Never mind.

Other 'larfs' supplied by Mr Metcalfe's Rag included the creative layout department providing fun, fun, fun, throughout the mag. The wittiest of their art department's teases was the Amstrad *Monty on the Run* review. For some reason the little rodent was in a rotofoil about to spang a plasmorb across the playfield. Must be some sort of special version as obviously it was the Amstrad *Ballblazer* they reviewed. Though the text went on about grids and other such *Ballblazer*esque stuff there was an accompanying screen shot of a cheeky chappy leaping around platforms. He looked mysteriously like a mole. Curiouser and Curiouser.

Talking of Amstrad *Ballblazer*, programmer Graeme Devine seems to having a hard time finishing off Lucasfilm's finest game on Uncle Alan's computer. When the first deadline for a progress report reared its ugly head Graeme had to tell Activision that his dog had died and the resultant angst had put him off work somewhat. Then along came Activision's next request for something to see. Graeme had obviously been driven to distraction after Fido's departure and had to tell Activision that he'd accidentally poured bleach all over his food and then eaten it. Mistaking Domesdos for Worcester sauce is oh-so-easy to do when you're in a bit of an emotional turmoil. So the moral of the story is: keep all chemicals out of the reach of children and depressed coders if you want to keep to schedule.







LIDDON OUSTED!

The Shadow regrets to inform our tea loving readers that favourite fat person Gary Liddon has been sacked from ZZAP! The porcine reviewer was last seen heading towards London with a tear in his eye as he joined new software Company **Phalamus**. Obviously bitter about the break the sanguine reviewer said yesterday "I give them the best ten months of my life and they toss me aside like a broken toy". Liddon was wildly popular with his public and often had to employ security staff to avoid being mobbed. A drop of about fifty percent is expected in ZZAP! circulation making *Commode User* the best selling 64 title. Women both old and young often flocked to sleepy the Shropshire town of Ludlow just to catch a glimpse—

(Shut up Liddon, you can't write your own obituary, I'm taking over now —GP)

So the fat sod's leaving us, whoopee! I always thought Tony Takoushi had the right idea. When Gary started here Tak phoned up and said we should never have employed fatty at all, said he was a pirate that was up to no good. He did the same thing when Liddon started at Domark as well. He's a great man, definitely the sort of bloke we need to replace porky's wafflings.





Timmy: Yeah, that's where you're going wrong innit? I mean *Wendy Mother of Sluts* is 'ardly what the kiddies want is it? You want one of them fighting games. How about *Chelsea Boot Boys Saturday Out*?
Arfur: No Timmy, we want something a bit more upmarket, maybe if we had it a bit oriental you know a bit slanty eyed.
Timmy: All right then, *Leyton Orient Boot Boys Saturday Out*.
Arfur: Nope, a karate game, that'll sell. We'll get Arry the Archer to write it for us, he's got a bit of a brain on him, and get some muggins' corporation to do sales and all that malarky. It's bound to be a hit.

(the two figures climb into a rotting BMW held together with an assortment of coat hangers and selotape. At a great speed they drive in the direction of Hampstead)

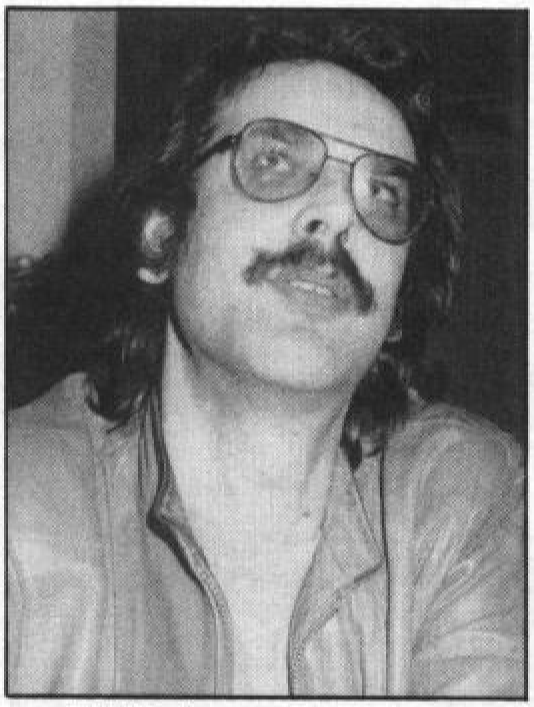
MUSIC SCANDAL!

In the recent months the ZZAP! office has been graced by more than average amount of telephone calls from **Barry Leitch**, musical mega star of potential fame and fortune. Barry, so enamoured by ZZAP!, even sent the three reviewetters his demo disk containing such amazing ditties as *The Chicken Song*, *East Enders* and *Tenko* theme. Barry is a real card, he has impressed all the famous 64 music impresarios with his ready wit, talent and skill. So impressed were Rob Hubbard, WEMUSIC and David Whittaker that they decided, as a tribute to his loveliness, to each do their own version of Barry's great Chicken Song. By the time these words hit your retina you should be able get all versions of the *Chicken Song* off Cnet under MUSIC (1601).

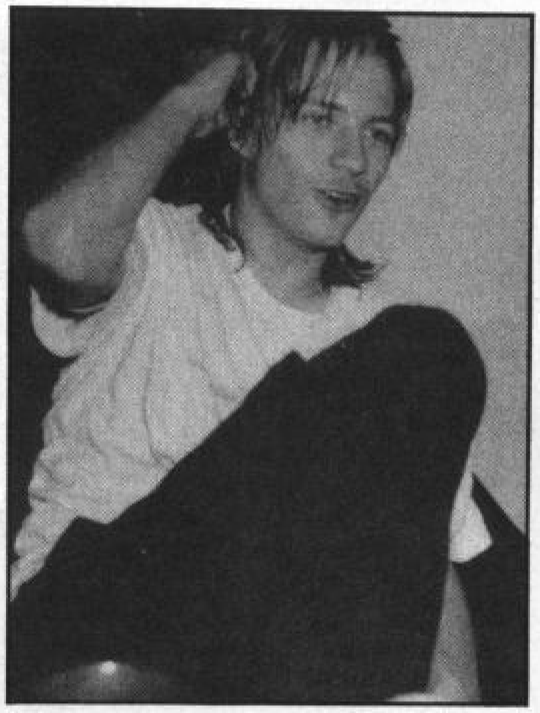
As a note of interest, also included on Bazza's demo disk is the music for *ICUPS* as yet unreleased. Baz must have been on an off day when he composed this as it was a straight rip off of Mighty Bogg's (aka Silentman) *Detergent*, a tune uploaded onto Cnet around five months ago. Seeing a possible fracas in the making **The Shadow** decided to phone up Firebird's **Colin Suidge** and point out the plagiarism. 'Oh god,' said Colin eloquently and quickly chased it up. A happy ending was achieved though with Mr Bogg getting half of Baz's money and being commissioned to supply musak for other Firebird programs. A source close to Firebird however said that they wouldn't be using Baz's talents again. Anyway in the words of the great Baz himself 'Gotta go now, me mum's home'.

THE MUSIC

Not content with cramming five programmers' egos in the same room, at the same time, ZZAP! has managed to cram three musicians' egos in the same room, at the same time! You know ZZAP! — we never do things by half . . . ROB HUBBARD, BEN DAGLISH and TONY CROWTHER (better known as We MUSIC), DAVID WHITTAKER, GARY LIDDON, and GARY PENN all talk to each other about their careers, the software industry, and Eastenders amongst other things . . .



Rob Hubbard



Ben Daglish — that's Der-Aah—Ger-lish



David Whittaker

BDOK, ask some questions

GP OK, how about: 'Rob, how long have you been into Commodore computer music'?

(laughter, groaning, mocking and jibing all round)

BD What a NAFF question!

GP I'm SORRY! I'm sorry, but unless anyone can think of a better question, that's my first question . . .

RH How long? Ever since I first heard Jammin'

BD Jammin'? By Bob Marley?

GP The Task Set game?

RH Aye, yeah — that really impressed me, did that.

So where did yóu go from Jammin'

RH I pissed about for ages doin' educational software, which was a waste of time, then I got involved with a software house and did a game, an' they went bust. I don't say anythin' abowt that in case anyone ever finds owt, y'know.

GP Oh I know, yes, I know — Razzmatazz!

RH You can't possibly know abowt it!

GL and GP Ahahahahah, yes!

GP The cute little strawberry on legs, and it plays Blue Monday and says pick an object and . . .

RH Ah f'k off!

(lots of laughter)

GP I always wondered who did the music for that, and then there was your demo on the net and I thought 'AH!'. You had to guide this strawberry up a stairway . . .

TC Go on Rob, kill 'im. Go on, kill 'im!

RH You must understand that that was done a considerably long time ago, y'know.

GP Did you actually write the game?

RH I didn't actually write the game, no. I was just given instructions — what to do with the silly sprites and the graphics and so on. It was just a waste of time, I wasted all that time and never got a bloody penny out of it. I then decided to have a go at just doin' music.

GP So, from Razzmatazz you went to . . .

RH Whatever you do, don't print Razzmatazz.

GP We won't print Razzmatazz. Tell you want, we won't call it Razzmatazz — from now on it's 'brrt'.

GL Project X!

(laughter)

GP So from Project **X**, you went to . . .

All: PROJECT Y! *(laughter)*

GP You went to . . . Confuzion?

RH No, actually, it took about eight months before I could get a break . . .

BD I'm not surprised! 'My name's Rob Hubbard . . . ' — 'Wait a minute, you did Razzmatazz!'

(laughter)

RH . . . what with hasslin', and telephone calls and —

GP Actually, I've got to ask — did you do the Sam Fox Strip Poker music?

RH No.

GP Well someone sounds just like you.

GL There's a very Galwayesque bit.

RH Might be Galway.

GL No, I doubt it.

TC Might have done it on the side.

GP Well, how did YOU get into music then, Benjamin?

BD It's not BENJAMIN! — it's just BENN. Actually, can I just state for the benefit of every other computer magazine, it's D-A-G-L-I-S-H, not D-A-L-G-L-I-S-H — it's really, really bugging me!

GP So what was your first bit?

BD Loco.

GP Loco? Was that your first bit?

BD No, wait a minute, wait a minute — we started off as an educational software company at school, erm, Aztec Software. We did loads and loads of educational stuff at school, me and Tony — oh, like, you wouldn't have heard of us, only schools have heard of us, like, virtually every school in Britain.

GP I went to school you know!

BD Aztec software on the BBC — it was, like, really crap stuff. And then Tony became a megastar and I did Loco in two voices, and it slowed down when you went faster . . .

GP to TC I always thought you wrote that.

TC Nah, it was credited to Ben Daglish — music by Ben Daglish.

GL to GP You'd be crap on Screen Test!



IANS BALL

GP to BD Then you did Black Suicide Thunder . . .

TC . . . Loco Express . . .

BD Yeah, yeah, I did Black Thunder — wait a minute, which one did I do?

TC I did Suicide, you did Black Thunder.

BD And then we disappeared, and then did William Wobbler and then . . .

TC . . . did Rainbow after that.

BD And then I spent a sabbatical attempting to get into university.

GP David — when, er, did you, er, get into music — on the Commodore of course?

DW June 1983 — well, I really started in February 82

BD Eh! He's got 'em all written down! He's got all his ruddy stuff prepared! I don't believe this! Now is this fair . . . ?

DW I was in a band at the time, so I was trying to get it together, which was difficult, and then I progressed to the 64 and my musical bent showed itself more than my programming bent. I was commisioned for a lot of little pieces for Commodore, and moved onto Terminal (Software) and did Lazy Jones. I then became freelance. Recently I joined Binary Design in Manchester where I am **the** musician, and a programmer.

RH Martin Galway lives in Manchester.

GP to DW Do you know Martin Galway?

DW . . . and so do a lot of people in straightjackets . . . I met him once.

BD And what did you think of him?

DW Well I tried to impress myself upon him and I didn't get a response . . .

GL Carry on; another question.

GP It's YOUR turn for a question! I've asked three questions!

RH Why don't you get, like, one of us to ask the questions?

GP OK, ask anyone of these two a question.

DW On a 14'' TV, how much raster time do you use up?

BD About THIS much.

TC Must get a photo of this.

GL Noooooooo . . .

RH Do you think that the SID chip has been stretched to the limits on't 64?

TC We'll say 'No', 'cos we keep finding something new ev'ry day.

BD The flute is a classic example. The flute is an imstrument which has been around for approximately the past 2000 years — would anybody here say that the flute has been stretched to the limit? The SID is an instrument, it's not a bloody machine, it's an instrument, it's something that you can play music on.

RH James Galway? 'Ees pretty good on the flute, like.

BD What, James Galway! I've heard of him — in fact, I've heard of his nephew . . .

GP to DW Incidentally, you're no relation to ROGER Whittaker are you?

DW My uncle.

Aggrieved GP to GL YOU said you were joking!

GL I WAS joking! (to DW) You're joking arent you?

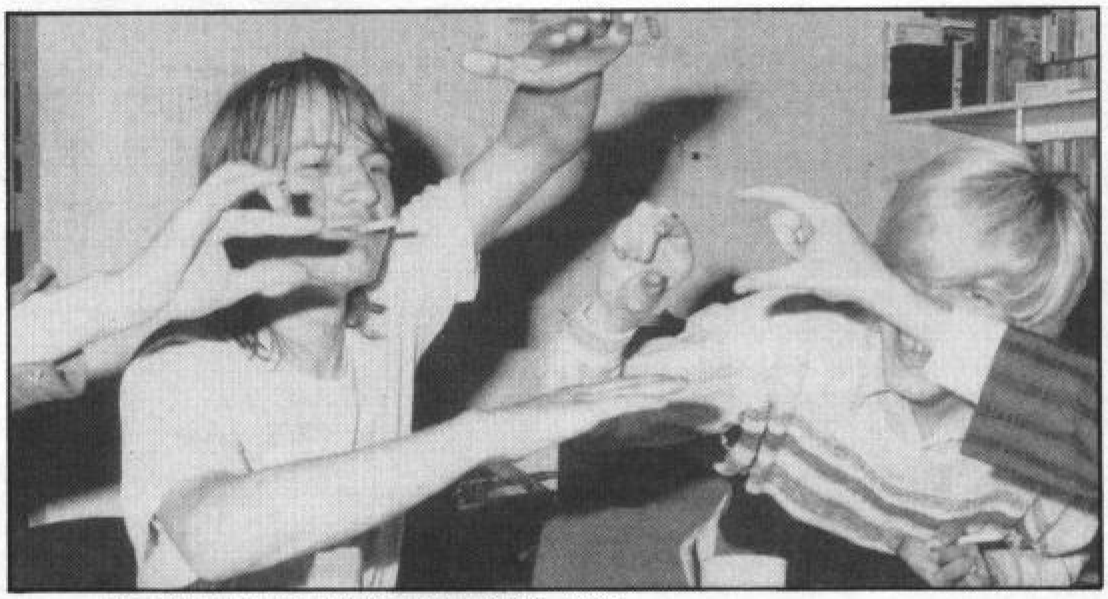
BD He is! *(laughter)*

GL But I made it up! I thought: 'Here's a good joke — Martin Galway is James Galway's nephew'so . . .

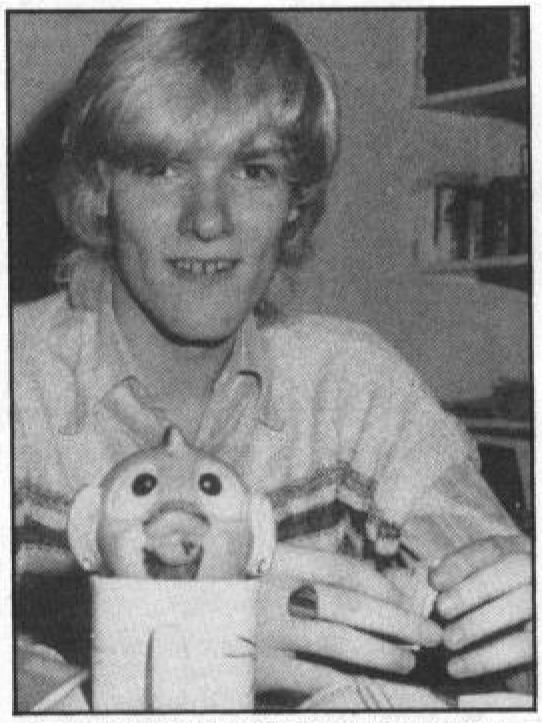
BD to DW Seriously?

DW Right.

GL Noooooooo!



On a 14'' TV, how much raster time do you use up? — About THIS much. — Must get a photo of this.



Dim Dim (the rubber fish of stupidity) and Tony Crowther — what a handsome pair.

TC (Refering to BD) So his dad doesn't play football, OK? *(laughter)*

BD 'Cos it's spelt different! D-A-G (shouting) DER! AH! GER! LER! EE! — CAN'T YOU READ!?

A still shocked GL to DW Really?

DW I thought everybody knew that.

BD (persisting) There's no way you can stretch a SID chip to its bloody limits. It's just a composing instrument. You can get it to a point where you can't do anything more technically on it, but that doesn't mean you can't do anything more musically on it — it's a nonsensical question.

RH I fully agree with that.

BD Good on yer sir!

RH Another question . . .

BD OK — so you categorically deny that you did Sam Fox Strip Poker?

RH I deny that.

BD So you are saying, that, it is true to affirm, that, you are denying that you would have said 'Yes', if the question had been asked: 'Did you do Sam Fox Strip Poker?'

RH Pass.

All: Ah!

RH The question's too complex. Cannot compute.

BD OK — David Whittaker: did YOU do Sam Fox Strip Poker music?

DW I must admit, that under pressure . . . I didn't.

RH He's lying, he did.

BD Well it wasn't me — it must have been Galway!

GL Could have been Barry Leitch?

GP starts 'singing' the Eastenders theme tune (Leitch classic). All join in . . .

BD Your turn for a question, David.

DW Martin Galway: I've heard that people consider your music to be dross. If you don't respond I will take that as an admission. *(laughter)*

DW Rob Hubbard: How much do you want for your music routine?

RH I've been asked that one before, funnily enough. On the Commodore 64 or the Amstrad?

DW Yes. *(laughter)*

RH There's a kid rang us up, right — this is true story this — he says: 'Is it true that you were paid fifty thousand pound to do music on't Thing on a Spring, and that you can dictate your own prices like that?', I said 'Mate, if I f'kin' was I wou'nt be livin' in Newcastle, I'd be in Hawaii, wou'nt I!', y'know.

BD Seriously, could you mention this business about having, like, all my disks stolen.

(bemused faces all round)

BD Didn't you hear about it? Like, somebody broke into my office, stole my disk drive — stole ALL my development disks, all my backup disks and all Tony's source disks, and we had to restart from scratch. And, like, all the stuff that's on those demo disks — we haven't got the original lists, we've only got a database. I don't mind if somebody takes copies — they can take as many copies as they like — but I really would like them back. If somebody sends them to me, no questions asked, I won't even look at the bloody postmark. Just so long as I get the disks back.

RH And then afterwards you'll break his kneecaps.

BD Yes, and then afterwards I'll break his kneecaps. *(laughter)*

THE MUSICIANS BALL

GP to BD Your music's very musical.

GL ***(laughter)*** It's very — sweet. Nice little tunes aren't they?

BD I never pretend to be a composer, I'm a tunesmith.

GP With a name like Dalglish you can't be.

BD DAGLISH!!!

GP If your name was Smith . . .

GL Yeah, and your first name was Tune . . .

BD OK, I have to admit it — I did Sam Fox! *(laughter)*

GP We have a lot of little kiddies ask us 'Why do you hate Rob Hubbard?'

RH I used to really get upset about it until I talked to 'im *(pointing to GL)* over the phone.

GL I'm a diplomat, see. *(laughter)*

BD And he was asking me to kill you two months ago.

RH I used to get really pissed off with the bloody computer side, and like you realise that the industry is so small, you know what I mean. In fact the more you kind of get into it, y' know, like doin' business, you realise how small it is.

BD Small minded as well.

RH Plus the fact, I mean like people like you are not actually specialist users — all you're really doing is just givin' an opinion about summ't.

BD You're giving a personal opinion whether you like this piece of music or not. You don't know whether it's technically good or not.



Here' the roof and here's the steeple, here's the door, but where are all the people . . . ?



GL Yes I do.

BD Yeah, but you don't know the theory behind it and you don't know how difficult can be . . .

TC Yeah.

BD Yeah, right. OK, games you can look at and you can say 'This is very bad graphics, this is very good graphics, the gameplay is very slow' — you can't really take any piece of music, no matter how bad it is — even Barry Leitch's — and say this is **A** bad piece of music.

RH A lot of things are to do with games as well though. I mean, you can make some educated guesses as to how things have been done and you realise some things are technically very difficult to do. Some things that you do go over people's heads. What do you do? Do you do a game which is going to appeal to the bog standard kid who goes with his bloody mother into Smiths and buys a game once a month, or should you try and stretch out and do something more creative and risk going miles over peoples' heads. I've done somethin' I thought was really bloody good, musically, y' know, and you haven't liked it, and other people haven't liked it.

GP And then you do a piece that you're not too keen on and we like it.

BD Yeah. If you do something that sounds the same as everything else, something nice and funky and trendy, and every body likes it.

GP It's a subjective thing.

RH I get a bit pissed off, 'cos the new ZZAP! always comes out miles before it does in bloody Newcastle, the back of beyond. And I get all these f'kin' kids ringing us up: 'Do you know what ZZAP! have just said about you?' — 'No?' *(laughter)*

RH I'm used to it now. It doesn't bother us if ZZAP! have just said 'Oh aye'. People still get in touch with me and say 'Have you heard the bloody Demon demos? Have you heard what David Whittaker's doin'?', and I say 'I think its great'. 'Have you heard the WE MUSIC stuff?', y' know, and I'll say 'I think it's great'. As far as I'm concerned, as long as there are some other poeple doing some decent music it's better for the punters — it's better for everybody. One thing that is really frustrating for us music programmers, is like, you spend maybe two or three weeks doin' somethin' which is really involved for a game, and the actual shelf life of a game in the shop is like, two months. After that it's more or less forgotten.

BD But that's the industry.

GL How do you program your music then?

RH Ev'rybody thinks I get a DX7 and plug it in the back and I play on a DX7 and then it's in there and that's it. I don't use any utilities at all.

TC (sardonically) Do you use a 64? *(laughter)*

RH Oh aye, I do use a 64. I use an assembler and a disk drive and that's it. I've got a keyboard which I work out musical ideas on, and I sort of, like, bung it in and fiddle around for two hours, and then see what it's like.

GP Kenny, er, Benjamin — BENN . . . ?

BD Exactly the same way. I've just got this little Technic's keyboard which I just sort of, you know — right, this chord sequence sounds nice, right, OK, so I'll stick this bass line in and play the bass line on the computer while I'm going 'dubaduba dum, dubaduba dum, dum dum, dum dum, dubaguba dum dum dum . . . ' — right, that sounds OK, stick that one in. Right, what do you do with the middle voice — right, just play it a fifth and a third below the first voice. No fancy equipment.
DW Well, this is it . . .

BD I mean, the classic thing they always say when they're trying to teach you composing in a music college, and all this, is 'Oh no, you shouldn't compose on a piano, you should hear it in your head'. I mean it **is** right, you CAN work out ideas on a keyboard — it's easier to hear. But it all comes down to whether you can hear it and whether you know in advance that it's going to sound alright. Obviously you're going to play around with it a hell of a lot once you've got it in there, but you've got to know it first.

DW Well I take the radical view. I use an assembler and a disk drive. *(laughter)*

DW And, like, I type the notes in hex after doing it on a CX5. I wish somebody did it differently so that I could steal it from them to make it easier for me.

BD Which brings us right round to . . . Rob: how much do you want for your music routine? *(laughter)*

RH My music routine is nothing. All it is, is just the source code with a few labels — I'll charge you for the labels, the labels are really good y' know. *(laughter)*
RH Especially if I'm in a bad mood — lots of obscene labels, y' know. *(more laughter)*

GL *Do you think, on the commodore, Rob, that the music is going to progress at all. And if so, how?*

RH *I don't think the actual standard of music in games will progress.*

BD *Yeah, it's now going to be just people's musical ideas as opposed to what you can do with the SID chip.*

BD *Doom, dabba doom, dabba dooby doo-wah, a dabba doom, dabba doom, dabba dooby doo wah, a dabba doom . . .*

Bored, BD starts playing a tune through a tube, accompanyed by GP on the 'mouth drums' and DW on a cup. It develops into the Eastenders theme tune . . . GL and GP start discussing Eastenders

GL Ooh, Michelle's got a bit of a complexion problem, in' she?

GP Yeah. That Dirty Den — ooh, he's a scoundrel, in'ee?

GL 'ees a cheeky chappy with a real character.

RH The trouble with Eastenders is that they spend 'alf their time bloody fannying about with Ethel's willy instead of doctoring Den's . . .

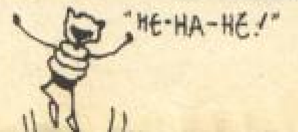
(peals of laughter)

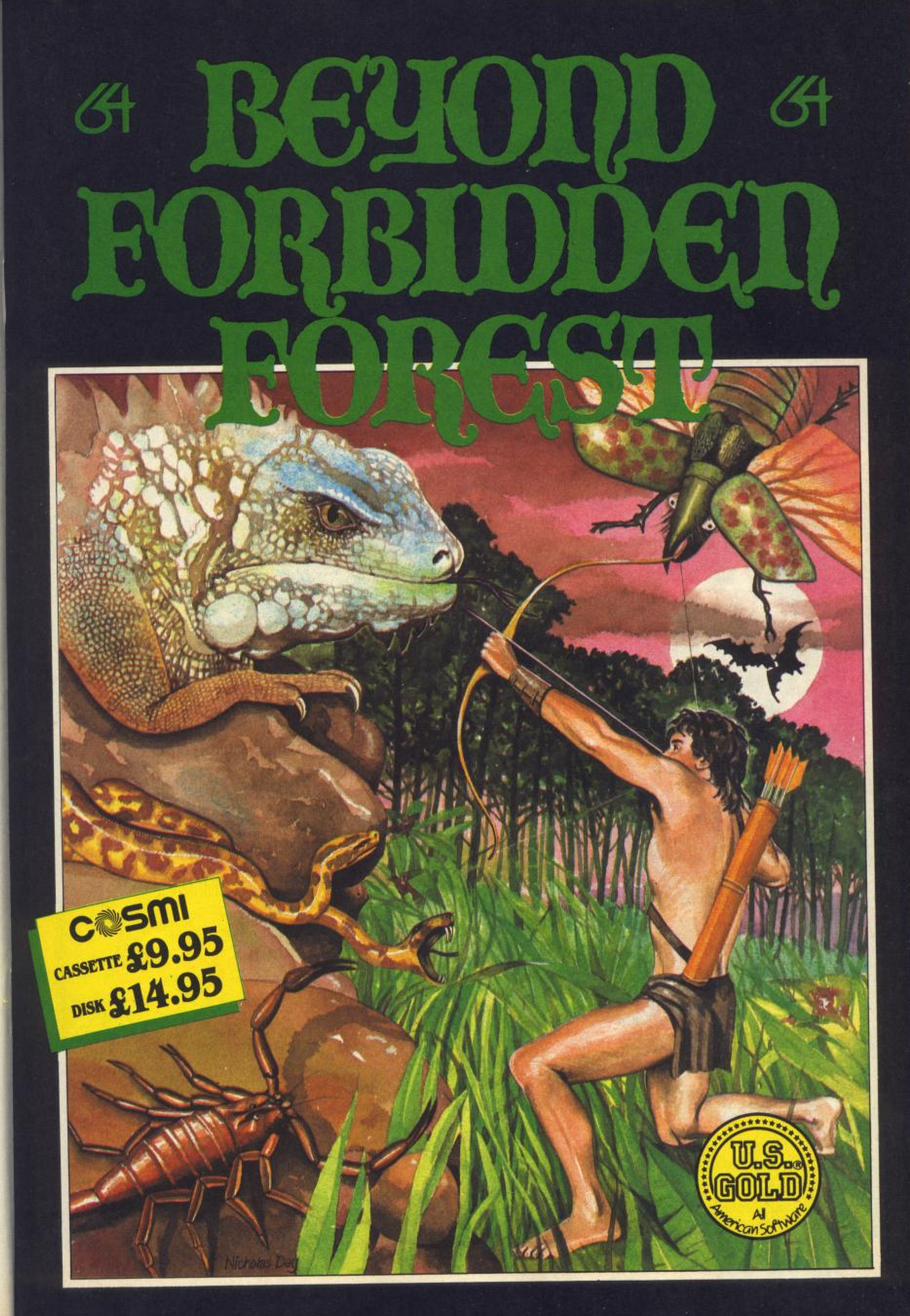
THE MUSICIANS BALL

DAVID WHITTAKER is 29 years old and comes from Bury. His 'works' include the music for . . . Lazy Jones (Terminal Software) (David also wrote the game), Willow Pattern (Firebird), Elektra Glide (English Software), Max Headroom (Quicksilva) (David's favourite piece), Craps (Argus Press Software), Hocus Focus (Terminal/Argus Press) (David also wrote the game), and Knight Games (English Software). He's also written pieces for the Amstrad, MSX and C16.

BEN DAGLISH is 19 years old, and comes from Sheffield. His 'works' include the music for . . . Loco (Alligata), Black Thunder (Quicksilva), A View to a Kill (Domark), William Wobbler (Wizard), Ark Pandora (Rino), Bombo (Rino) ('Galactic Stranger', the music on the second screen, is one of his favourite pieces), Biggles (Mirrorsoft), Way of the Tiger (Gremlin Graphics), Trap (Alligata) (another of his favourite pieces), Pub Games (Alligata), Pentacle (Gremlin Graphics), and Future Knight (Gremlin Graphics).

ROB HUBBARD is 30 years old, and comes from Newcastle. His list of 'works' is lengthy and impressive . . . Up, Up and Away (Starcade) (a game which was never released — from the producers of Savage Pond), Razzmatazz (Ubik) (another game which was never released), Confuzion (Incentive), Thing on a Spring (Gremlin Graphics), Gremlins (Adventure International) (an arcade game — based on the film of the same name — which was never released), Monty on the Run (Gremlin Graphics), Action Biker (Mastertronic), Crazy Comets (Martech), Commando (Elite), Hunter Patrol (Mastertronic), Chimera (Firebird), The Last V8 (Mastertronic), Battle of Britain (PSS), Human Race (Mastertronic), Zoids (Martech), Rasputin (Firebird), Master of Magic (Mastertronic) (one of his favourite pieces), One Man and His Droid (Mastertronic), Game Killer (Robtek), Gerry the Germ (Firebird) (another of his favourite pieces), Geoff Capes Strongman (Martech) ('I was pissed at the time'), Phantoms of the Asteroids (Mastertronic), Kentilla (Mastertronic) (another favourite), Thrust (Firebird), International Karate (System 3) (another favourite), Spellbound (Mastertronic) (another favourite), Bump, Set, Spike (Mastertronic), Formula One Simulator (Mastertronic), Video Poker (Mastertronic), Proteus (Firebird), WAR (Martech) (a shoot em up written by CNETters Stoat and Tim, which is due for release in mid-July), Hollywood or Bust (Mastertronic) (due for release in mid-July), and Flash Gordon (Mastertronic) (due for release in late August)





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VIDCOM

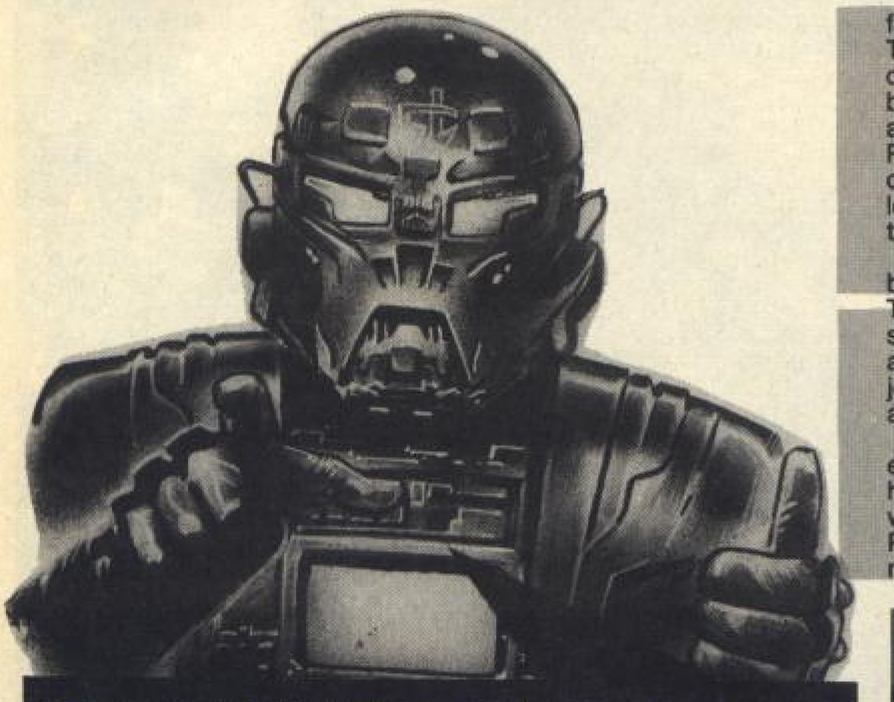


This picture of TUTANKHAMUN was drawn by BOB STEVENSON using VIDCOM, an excellent new art package from Alpha/Omega (CRL) that costs a mere £4.95 on cassette! It allows you to draw in either hi-res or multi-colour mode, and also to define characters and sprites! There are 23 different drawing commands available, and all are icon driven. It's a doddle to use, and very well error trapped and presented. The instructions are comprehensive and detail every function.

Circles, boxes and lines can all be drawn with ease, and any area filled with the pattern of your choice. Several patterns are supplied, but you can always define your own! Pictures, sprites, and even redefined characters and patterns can all be saved out to either tape or disk for future use.

But true genius always has its flaw. In VIDCOM's case, it's the lack of a decent zoom facility. There is a magnification window that displays an enlarged view of the area on which you are working, and although it proves useful, it could be better. Still, this is no reason to condemn a near faultless package, and at the price it is outstanding value for money.

THE ZZAP



GIRLY VERSUS GIRLIE

It appears that this is the tradition time of year for the younger members of the Earthling race to be confined to dismal chambers for hours on end, forced to sit behind row upon row of desks in total silence. They have to prove themselves worthy of acclaim by the old members of the race by attempting to reach high scores of a very different nature — "marks", I believe is the term given to the points awarded for covering blank sheets of paper with scribbles.

Why the human race bothers with this strange "Examinations" ritual is beyond me . . . small Scorelords win the respect of their elders by achieving scores on the computer screen and their progress is a continual process, unsullied by ritualistic testing proceedures. Still, you Earth beings are no doubt hampered by the fleshy forms that you inhabit and true sense cannot be expected from such primitive creatures.

Despite strenuous researches, my feeble humanoid assistants were incapable of seeking out a single worthy challenger who was not hiding in one of these "Exam Rooms", guarded by ranks of religious signs demanding "QUIET PLEASE" and "EXAMINATION IN PROGRESS". So I was offered a devil-may-care female gamester, who has beaten Mr Liddon on many an occasion. Debbie Marriage stepped into the arena — a real girlie to take on 'Girly Penn' . . . her high scores are truly impressive: 340,280 on THE EIDOLON (although she did admit that she was given a helping hand on the space bar), 280,000 on FRACTALUS and 56,300 on INTERNATIONAL KARATE. INTERNATIONAL KARATE was the game, and defeat of Penn was my aim.



The pre-match psyching up. The two opponents stare each other out, hoping to inflict psychological damage before the real fighting begins .

As you will no doubt realise, **INTERNATIONAL KARATE** has some delightfully appropriate sound effects — I was looking forward to savouring the sounds of Penn taking severe punishment from my female champion as I waited for the Lady of the Joystick to arrive. And arrive she did . . . in style, dressed in black from head to toe and sporting a haircut even spikier than the average ZZAP! reviewer.

Out came her joystick — a strange device indeed, based on the traditional Kempston Pro, but heavily customised: largely consisting of sellotape, it seemed. This girl's joystick has certainly seen some action, I mused as Mr Liddon was despatched to make several cups of the foul brown brew that earthlings seem to survive on.

The game was loaded and the rules of the contest explained while the contestants partook of the tea ritual: a head to head contest to consist of the best of three games — each game consisting of three one-minute bouts. To win a bout, a player has to land more blows than his or her opponent within the time limit. If a lead is not established at the end of a time period, then the player with the most hits wins.

An alloy token is cast into the air. Debbie succeeds in guessing its orientation upon landing and so "Wins The Toss". She elects to take on the role of the white fifighter. Let the fifighting begin! The contestants edge round each other against the Sydney backdrop. Suddenly Debbie lands a punch — taking the idiotic Girlie Penn by surprise. The Commodore yells with pain as Debbie follows her advantage with a kick and then drops a high kick home.

Penn backs off, whimpering — but maybe it is merely a feint? Yes! The sneaky fellow slips in one low sweep, quickly followed by another. Maybe this girl with a joystick in bondage is not so smart after all.

Well over thirty seconds has elapsed. Debbie lands another high kick, dodges and follows up with a low sweep. Excellent stuff! Penn is on the run and time is running out for him. Whoosh! A low sweep connects, BAM! And the punch. Time is up and Ms Marriage wins the fifirst bout comfortably. This is looking good . . .

Ignoring the tile-breaking bonus screen, it's straight on to New York for the second bout in the game. Penn is obviously aggrieved by his early defeat. He enters the combat arena with a vengeance, fifighting mean and hard. A low sweep connects with the fifighter in white, followed up with a low kick. Penn allows a gentle smirk to waver around the corner of his enormous mouth . . . foolish boy! BAM! BAM! two punches delivered in quick succession even the odds a little as Debbie fifinds her form. A kick from Penn merely interrupts the fiflow of her routine — he is rewarded by a low kick, a low punch which, I'll swear, almost brought tears to his eyes, and a low sweep. Penn is out of the game as the time limit expires.

Ha! The Girly One is visibly shaken up. The last vestiges of macho tendencies are tormenting the ego of the nightie-wearing fool. He feels bad about being beaten into a pulp by a real female of his feeble species, and he is visibly limp. I am overcome by joy and cannot resist the urge to clap — a strange humanoid way of showing appreciation. Maybe my sojurn on this pathetic planet is beginning to have an adverse effect upon me . . .

The second game begins. Penn is far from happy. BOFF! in goes a punch from Ms Marriage. BOFF! in goes another. Penn is already retreating and the contest has hardly restarted. If he loses two more bouts, he will have to concede the championship. Fighting low, the nightie-wearing one delivers a sweep, followed by two low kicks. Debbie's composure is slightly ruffifled. BOP!, she lands a punch and recovers a little ground. Another low kick from Penn. He is rewarded with a mean low punch which has him fiflinching in his chair involuntarily. Methinks the 'man' identififies too heavily with his onscreen persona. . . .

He recovers quickly, however, and manages to squeeze in a low kick, low sweep and high kick before the time limit for the bout is up. Penn wins a hollow victory — he has managed to land a few more blows, and Ms Marriage has to concede the bout.

Once again ignoring the tile-breaking foolishness, we plough relentlessly on to the New York

CHALLENGE CHA



An idiotic grin melts his face into a rictus of simple-minded joy

During an interlude in play, Debbie dons sunglasses for a 'no publicity' shot, while Mr Penn demonstrates his Kit Kat training methods for the camera lens





Another low punch brings joy to the face of Debbie Marriage, slayer of Penn's undermeat

ENGE CHALLENGE

scenario and battle continues. Debbie is not impressed at being beaten by a mere man, especially a man as mere as Penn who has the looks of a frog, the wit of a tadpole and the hairstyle that resembles the nest of a strange mutant bird that inhabits the remoter parts of the wastelands on my home planet.

She enters the fray with a grim look on her countenance and fifights with a will. She has realised Penn's pathetic weakness and delivers a couple of well placed low punches to soften him up. It is strange how the cry of agony emitted by the Commodore affects Penn, who must have some symbiotic relationship with the character he controls on the screen. Totally strange.

He retaliates with a feeble, girlie low kick, but Debbie's soon back on top with a punch and a low kick followed by another of her speciality low punches. Penn is drooping perceptibly. He manages a feeble punch, but wilts under a flflurry of blows delivered by Debbie as the time limit ticks down mercilessly. She has won! It all hangs on the next bout — if victory is Debbie's now, I will be delirious with pleasure.

The computer tempts the contestants to indulge is a spear dodging sequence, but I grow impatient to view the outcome of this challenge and insist that play moves on to the oriental backdrop immediately.

This has become a real grudge match — Penn is worried, fighting for his manhood. Debbie starts the ball rolling with a low punch, and keeps it rolling with a low kick. Penn retaliates with a low punch and is rewarded with a low kick. He tries a high kick and follows it with a punch and a kick. Debbie fights back womanfully, with a kick and her piece de resistance, the low punch. Strangely, Penn is no longer phased by this move, and retaliates with a flurry of blows — a low kick, another low kick, a high kick and another high kick. Debbie manages to land a low kick and goes for the punch just as time runs out. All to no avail though, Penn wins the bout and plucks himself from the jaws of defeat. The score stands at one game each — level pegging. The final game will decide who wears my Champion's Crown for the next month — the first player to win two bouts will be the victor.

The first bout in the deciding match begins. Penn lands the first blow — a punch. A low sweep and punch follows from the weilder of the sticky-tape joystick. Penn wades in. Punch, low punch, kick, low kick, punch, punch, high kick, low punch — he has won before the time limit is up. I am not pleased with the turn events are taking. The next bout could see Penn the victor and Debbie returning to Cambridge, defeated, a mere hollow shell of her former self. I cannot face the draining effects of yet another Penn victory, and urge Debbie to defeat this pusillanimous wimp for me.

Mr Penn seems to have been overcome by the prospect of victory: as the second bout in this, the final game begins he is not concentrating and Debbie slips in a low sweep for openers. He gathers his composure and retaliates with a punch, but she plays her trump card and delivers a low punch which debilitates her opponent sufficiently to allow her to land another low sweep. Penn punches back, and manages a low kick before Debbie regains the initiative and punches back, following up with a low kick. A feeble punch on behalf of Penn is not enough to redress the balance and Debbie lands a low kick and a punch before the time limit catches up with the contestants. She is the victor of this bout, and now all hangs on the final fight sequence.

Impatiently, I command that the spear section be ignored. The action shifts to the orient and the last bout in this challenge — on which hangs the final outcome — commences. I cannot contain the tension which mounts inside my circuitry, and feel a few, vital fuses burning out. Pain numbs my senses, which diverts some of the mental anguish coursing through my form.



Debbie opens the proceedings with a low kick to which Penn responds with a low punch. A low kick from Debbie is met with a high kick from Penn. And then a punch. Debbie kicks and whops in another low punch — but this time Penn is hardly bothered: he delivers a punch, repeats the move, lands a high kick and follows through with another punch. Debbie has time to deliver a low kick and slips in a punch . . . but time runs out.

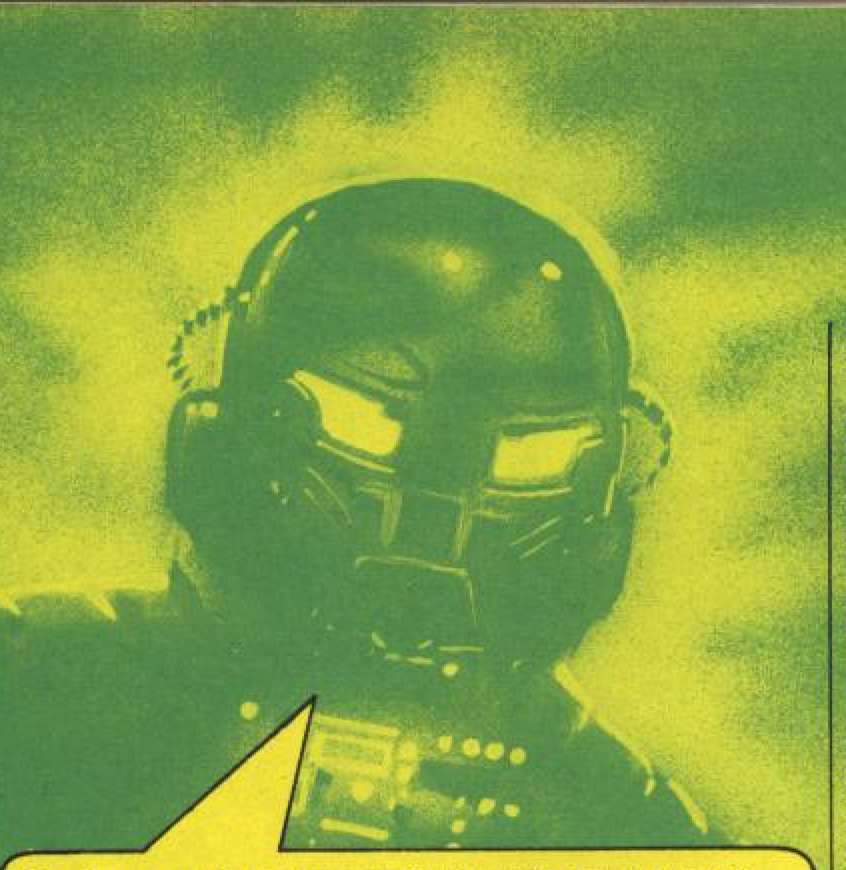
I am disgusted. Victory is once again Penn's, and I shall have to endure his grinning countenance for yet another month. I cannot stand this. I have no more to say.



Wresting for control of the game effected via a joystick in sticky-tape bondage as the cunning sloping table require the challenger to play uphill. Just look at that avid concentration, as Debbie looks for the moment to plant another low punch.



AAARGH! Beaten by a tadpole brained wimp wearing a Mickey Mouse Nightie! This is no way for a girl to carry on . . .



BOMBJACK (Elite)
391,620 Andrew Maddison, Coventry
383,020 Nicholas Holman, London SW20
364,200 Thomas Cullen, Dublin 16
334,960 Casey Gallagher, Calcot, Reading
321,060 Tony Exell, Whitley, Reading
312,820 Rasmus Bertelsen, 2840 Holte, Denmark
307,976 Douglas Muir, Midlothian, Scotland
296,400 Mark Slade, Liverpool 15
279,800 Alan Hubbard, Leicester
270,530 Andrew Snowdon, Newtonbreda, Belfast
220,540 Paul Waters, Tyne and Wear
186,740 Peter Allen, Ashford, Kent

BIGGLES (Mirrorsoft)
24,950 Stephen Conlon, Southapton
14,800 Alan Belton, Colchester, Essex

BATALYX (Llamasoft)
57,693,200 M Smith, Cheltenham, Glos
27,375,000 Mark Francois, London E12

COMMANDO (Elite)
23,987,600 Mark Slade, Liverpool 15
21,100,000 Chris Burns, Oldham, Lancs
19,307,200 Philip Chambers, Studley, Warks

CAULDRON II (Palace)
36,750 Julian Quinnell, Worthing, Sussex

ELEKTRAGLIDE (English Software)
335,138 Andrew Graham, Blairgowrie, Perthshire.
272,386 Sandy Bulloch, Largs, Scotland
250,625 James Oran, Gwaenysgor, Clwyd

ENCOUNTER (Novagen)
1,083,300 Stephen Blidgeon, Mancheaster
138,500 Brian Fraser, Dunfermline, Fife

GROOVY GARDEN (Central Solutions)
283 Gazza Penn, ZZAP! Towers
(ZZAP! Champion — HA!)

GREEN BERET (Ocean)
77,600 Gary Foyle, Sidcup, Kent
75,550 Gary Penn, ZZAP! Towers
71,050 Julian Rignall, ZZAP! Towers

INTERNATIONAL KARATE (System 3)
120,200 John Clair, Tyne and Wear
105,000 Darren Bramhall, Marlton, N Yorks
87,300 Justin Lambert, Barnet, Herts
86,500 Cameron Saunders, Ainsdale, Southport
76,450 Mark Duncan, Edinburgh
73,900 Philip Brabbin, Littleborough, Lancs
56,400 Andrew Leighton, Accrington, Lancs
49,800 Gary Swainson, London E17

KUNG FU MASTER (US Gold)
4,907,499 Chris Burns, Oldham, Lancs
4,322,986 Mark Slade, Liverpool 15
1,220,953 Phil Chambers, Studley, Warks
1,172,321 Andrew Maddison, Coventry

KANE (Mastertronic
30,535 Brian Fraser, Dunfermline, Fife

LAW OF THE WEST (US Gold
6838 Graeme Dutch, Tillydrone, Aberdeen

LEGEND OF THE AMAZON WOMEN (US Gold)
760,100 Julian Rignall, ZZAP! Towers
365,265 Neil Smith, Yardley, Birmingham
374,380 Alan Belton, Colchester, Essex

MERCENARY (Novagen)
1,909,000cr Andrew Gittins, Penyffordd, Clwyd

Greetings, mortals. I prefer not to think about the latest challenge — what a complete and utter farce. Next month there MUST be a gamester capable of ousting the miserable Penn from his ill-gotten position of ZZAP! champion.

This month's futile search for a challenger gave my defunct amusement circuits a little boosting. I received a letter from a certain **Scott Goodison** who lives in Chesterfield, Derbyshire claiming a score of 108,300 on *International Karate*. Thinking him to be of the right mettle for the challenge, I ordered a minion to contact him. After a short telephone call he came back to inform me that the idiot had, as you Earth beings like to say, 'bottled out', and had refused point blank to come down. What a pathetic yellow-bellied wimp. I can only come to the conclusion that he hasn't scored what he claimed, and was taken by surprise when asked to come to Ludlow and prove himself.

Next month, more scores and no wimps like Scott.

THE SCORELORD SPEAKETH

1,909,000cr M Smith, Cheltenham, Glos
1,409,000cr Bradley Moffart, Fife
1,409,000cr Brian Fraser, Dunfermline, Fife

PARADROID (Hewson Consultants)
245,840 Nathan Tuck, Norwich
156,882 James Oram, Gwaenysgor, Clwyd
41,605 D Sthankiya, Havant, Hants

PING PONG (Imagine)
49,000 Neil Smith, Yardley, Birmingham
32,520 Andrew Snowdon, Newtonbreda, Belfast
31,670 Tony Fleming, Rochdale, Lancashire
27,750 Mark McConkey, Chatham, Kent
27,740 Mark Duncan, Ediburgh
24,980 Andy Badger, Plymouth, Devon

POOYAN (US Gold)
3,715,500 Jeff Hull, Penzance, Cornwall

PHANTOMS OF THE ASTEROID (Mastertronic)
118,208 Graeme Melville, Errol, Perthshire
101,262 Peter Spurrier, Cheshunt, Herts

ROBIN OF THE WOOD (Odin)
92 Overall Andrew Gittins, Penyffordd, Clwyd
92 Jason Jennings, Solihull, Birmingham

ROCK 'N' WRESTLE (Melbourne House)
1,753,300 William Church, Commonmoor, Liskeard
309,000 Andrew Snowdon, Newtonbreda, Belfast

REVS (Firebird)
ALL TIMES SILVERSTONE
1.25.4 Richard Wall, East Dereham, Norfolk
1.27.1 Stuart Wall, East Dereham, Norfolk
1.27.8 Brian Fraser, Dunfermline, Fifie
1.29.9 mins Martin Kilnoch, Tadley, Hants

RAMBO (Ocean)
4,346,400 Graeme Carlyle, Grangemouth, Scotland
2,192,400 Stuart Galloway, Yardley Wood, Birmingham
2,126,500 Nik Yarker, Blaby, Leicester
1,125,100 Julian Potts, Wolverhampton
672,400 Bryan Robinson, London E11

RAGING BEAST (Firebird)
37,707 Gary Smith, Basingstoke, Hants

SCARABAEUS (Ariolasoft)
272,107 Robert Berry, Fleetwood, Lancs
227,960 Keith Berry, Fleetwood, Lancs

STARQUAKE (Bubble Bus)
113,870 Peter Spurrier, Cheshunt, Herts
109,550 Richard Di Garnardi, London SW11
106,548 Jason Jennings, Solihull, Birmingham
97,690 Craig Dibble Droitwich, Worcs
61,160 John Tomlinson, Goole

SPINDIZZY (Electric Dreams)
JEWELS COLLECTED:
82% Simon Clark, Watford, Herts
35% Brain Fraser, Dunfermline, Fife
20% ML Jeffery, Folkestone, Kent
16% M Smith, Cheltenham, Glos

SKOOLDAZE (Microsphere)
92,530 Scott Moore, Fixby, Huddersfield
35,570 Alex Wilson, Hemel Hempstead, Herts
29,350 Martin Spence, Hemel Hempstead, Herts

SLAMBALL (Americana)
2,318,200 Marc Utting, Canford, Cardiff
1,250,190 Paul Hutton, Worcester
1,039,120 Craig Burston, Leek, Staffs
1,021,540 J Robinson/D Holloway, Surbiton, Surrey
998,810 Lee Neary, Westlothian, Scotland
972,350 Ronnie Riley, Dudley, Newcastle
754,960 Neil Murray, Tyne and Wear
664,030 Philip Rubery, Romford, Essex
644,500 Adrian Wilson, Great Dalby, Leics
642,190 Gavin Burnett, Westhill, Inverness
516,420 Mario Richard, Rochdale, Lancs
400,520 Wayne Gillett, Yardley, Birmingham
300,520, Darren Ives, Reading, Berks

THRUST (Firebird)
105,100 Anon, Bromley, Kent
100,550 Chris Ceaser, Armley, Leeds
99,950 Arlo Swinson, Doncaster, S Yorks
92,500 Julian Rignall, ZZAP! Towers
87,400 A Gribble, Brierfield, Lancs
84,950 Michael Ceaser, Armley, Leeds
82,600 Gary Swainson, London E17
78,850 Andrew Graham, Blairgowrie, Perthshire
67,900 Bradley Moffat, Fife, Scotland
50,100 Andrew Snowdon, Newtonbreda, Belfast
37,850 Mark Haydon, London E4

TRANSFORMERS (Ocean)
47,534 Julian Potts, Wolverhampton
27,822 Graeme Melville, Errol, Perthshire
3,451 Andrew Nelson, York

URIDIUM (Hewson Consultants)
1,136,415 Philip Richardson, Tyne and Wear
1,003,515 JW Saward, Bromley, Kent
939,375 Graeme Carlyle, Grangemouth, Scotland
893,718 Harry Rogerson, Manchester
816,600 Steve Peverall, London W3
715,400 Michael Iyidoe, 8800 Viborg, Denmark
656,555 Ron White, Harlow, Essex
612,735 Paul Boyns, Chatham, Kent
611,595 D Sthankiya, Havant, Hants

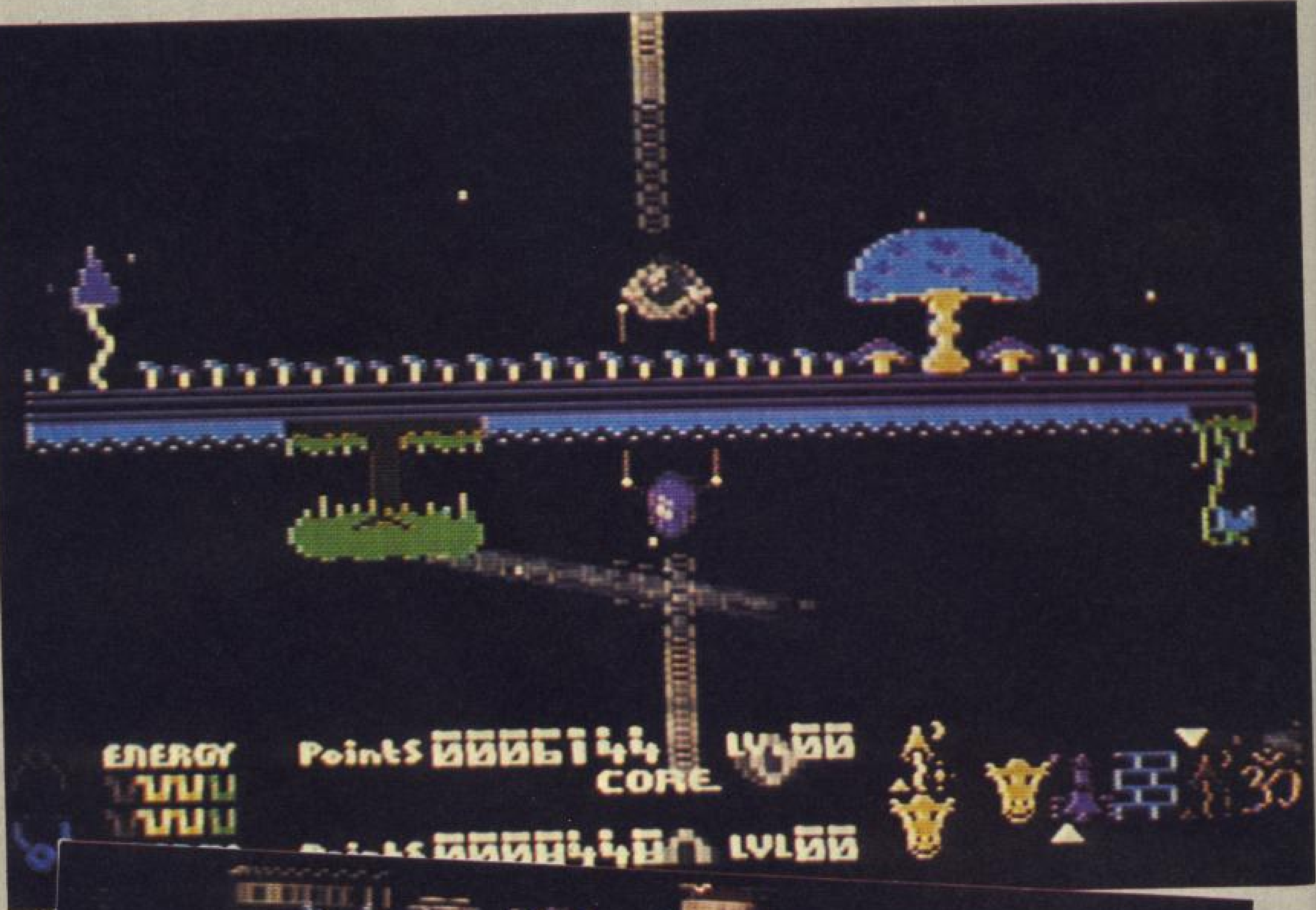
V (Ocean)
16,800 Graeme Carlyle, Grangemouth, Scotland
16,800 Brian Fraser, Dunfermline, Fife

YIE AR KUNG FU (Imagine)
57,145,000 Chris Burns, Oldham, Lancs
52,155,800 Mark Bosselli, Kenton, Middx
28,421,700 Mark Slade, Wavetree, Liverpool 15
5,751,000 Nik Yarker, Blaby, Leicester

Z (Rhino)
656,750 Peter Jacobs, West Brom, Birmingham
221,900 Stephen Lunn, Wisbech, Cambs
209,100 Stephen Moore, Liverpool 21
193,800 Mark Slade, Liverpool 15

All you highscoring girls and boys, send your score(s) unto me. A postcard, letter, sub-etha transmission or the like will do fine. What I want to know is your score, level reached, time taken and any other relevant details (the more the better). Then put your name, address and telephone number (just in case I want to contact you) and send it off to: ZZAP! CHALLENGE, ZZAP! 64, PO BOX 10, LUDLOW, SHROPSHIRE, SY8 1DB.

The Dail

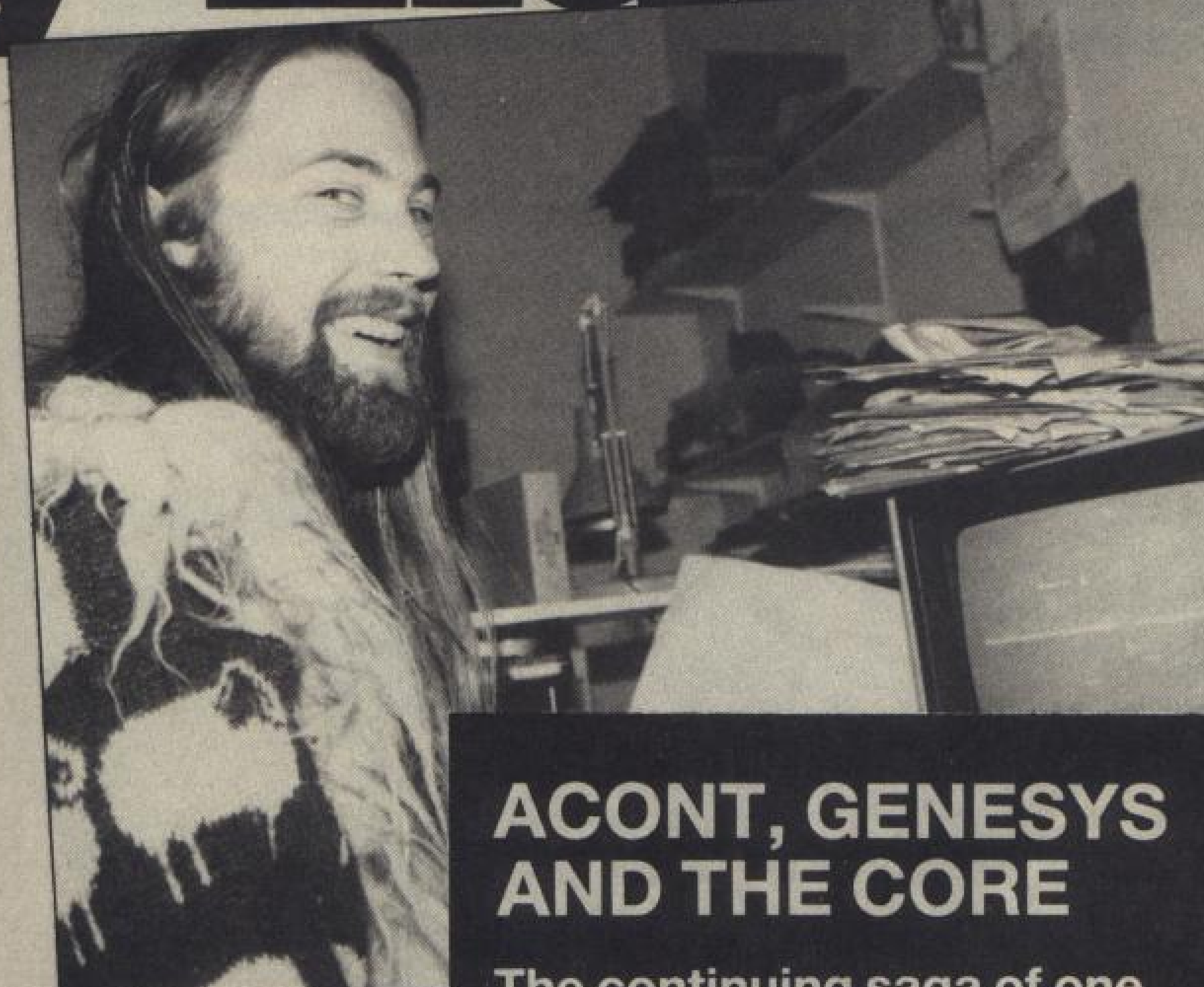


ENERGY
Points
CORE
LVL



SPEED:
WAVE 1
FREQ: F
WAVE 2
OFF F1
FREQ:
PHASE: B
CANCEL
CHANGE
LIS
ALKING HEADS..
HAIRY

y Llama



ACONT, GENESYS AND THE CORE

The continuing saga of one man's struggle to get enough interrupt time and not blow the frame sync . . .

TOO MUCH
I've decided to drop the individual daily notes for this particular section. I looked at it and there was just too much stuff that was the same on consecutive days, y'know, stuff like May 3: Worked on ACONT. May 4: More work on ACONT. May 5: did stuff for ACONT, etc . . . etc . . . What I'll do is try and tell you exactly what's been developed within the game and why it's there.

ACONT
This is the bit that I knew would take me ages to write and get glitch free, and the bit that is absolutely necessary to the functioning of the game. The module ACONT is essentially an interpreter for my own 'wave language', allowing me to describe, exactly, an attack wave in about 50 bytes of data. The waves for the first part of IRIDIS are in good rollicking shoot em up style, and there have to be plenty of them. There are five planets and each planet is to have twenty levels associated with it. It's impractical to write separate bits of code for each wave; even with 64K you can run outta memory pretty fast that way, and it's not really necessary coz a lot of stuff would be duplicated. Hence ACONT.

You pass the interpreter data that describes exactly stuff like: what each alien looks like, how many frames of animation it uses, speed of that animation, colour, velocities in X — and Y — directions, accelerations in X and Y, whether the alien should 'home in' on a target, and if so, what to home in on; whether an alien is subject to gravity, and if so, how strong is the gravity; what the alien should do if it hits top of screen, the ground, one of your bullets, or you; whether the alien can fire bullets, and if so, how frequently, and what types; how many points you get if you shoot it, and how much damage it does if it hits you; and a whole bunch more stuff like that. As you can imagine it was a fairly heavy routine to write and get debugged, but that's done now; took me about three weeks in all I'd say.

GENESYS
With ACONT running I had to implement the GENESYS routine, which actually oversees passing data to ACONT, finding out what aliens to unleash depending on what wave we're on and what planet, arranging for shot aliens to be cleaned up and new ones sent out to replace them. I had ACONT running with a limited, one-wave only version of GENESYS at the Commodore show, where a demo of IRIDIS was running non-stop on our stand. I stayed up till three, the morning of the show, preparing a neato title screen with one of my sprite starfields, the game's title and an animated demo, but hardly anyone saw the demo anyway coz they were all playing the game.

I was surprised at the response, after all the thing was only a demo, the scoring was erratic, there was only one wave and you couldn't get killed, but still it was heavily played at the show. People seemed to get into it, enjoying the raw blasting of the thing. One lad even begged to buy my development demo off me, he was just getting off on the blasting and wanted to carry on at home!

CBM
The Commodore show was fun, as ever: I met a lot of good people there, and did some serious partying . . . I don't think Mat or Psy or Wulf are going to forget THAT night for a while. Everything they say about programmers is TRUE. Make of that what you will . . .

FATIGUE
After CBM was over, I spruced up GENESYS and got it to the point where I could actually start doing the attack waves. That's more or less what I've been doing up till now: designing sprite sequences, flight paths, puzzles in some levels, testing 'em to make sure they are not too difficult for mere mortals. After doing about 40 waves and realising that there's still another 60 to go, 'Attack Wave Fatigue' starts to show up, but you just gotta plug on and get 'em done. At the time of writing this I've done 66 of them. I also did a lot of tweaking to the flight mechanics, and designed the display panel and got its various gauges and meters running.

THE CORE
IRIDIS is unusual in offering two scores, one for each ship. Each ship also has an individual energy bank. As you collide with stuff, you lose energy, naturally. If you lose it all, you DIE. So you shoot some stuff, and as you kill, so energy gets added to your ship's bank. You gotta watch it, though, coz if you collect up too MUCH energy, guess what happens? Yup — you DIE.

Thus, gameplay on IRIDIS involves frequent deliberate collisions, as well as shooting, in order to keep the energy balance cool. There is another way, too: fill up both ships with energy, and then land on the platform (which in the game is known as the CORE). The CORE accepts your excess energy, leaving you with comfortably half-full tanks. Also, if you're copping really heavy flak from a particularly vindictive attack sequence, you can nip along to the CORE and reclaim any energy you might have stashed there during easier times. (Author's note: this new Sabbath album is AWESOME).

Filling up the CORE entirely will grant you a bonus and allow access to Phase II of IRIDIS, that vertically-scrolling thing I mentioned in the last set of notes. You'll have to run the gauntlet of the scrolling course and dump your energy at the end for a mega bonus, then return to main IRIDIS and continue climbing the levels.

Once I finish the attack waves, I gotta tie up all of Phase One before going in to finish Phase II. A rather mean thing is going to be the scoring system — the faster you fly, the more points you get for each killing. Standing still and blasting will earn you no points at all. Flying about at mach III like an F-111 pilot over Libya will net the most points.

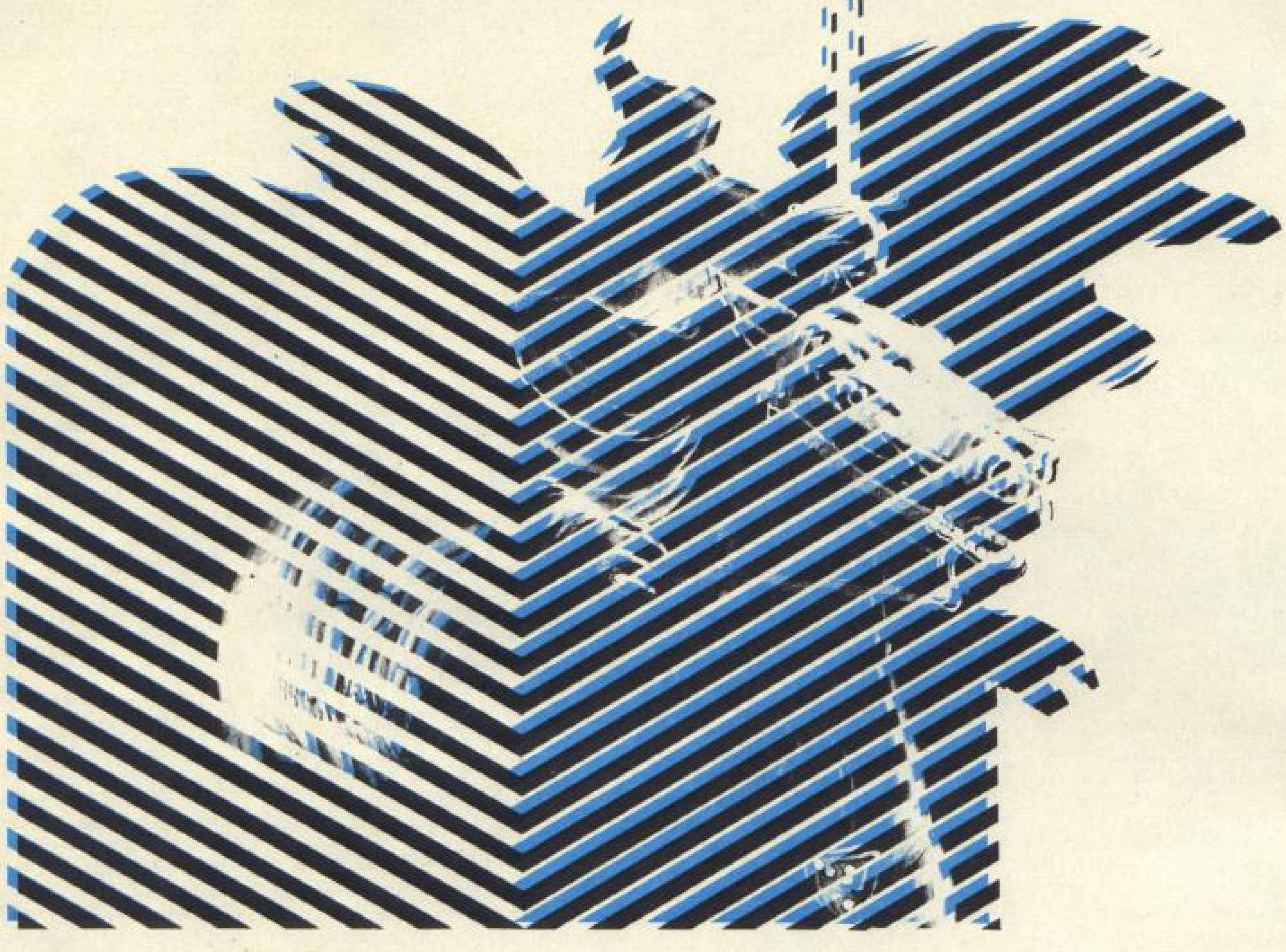
IRIDIS ALPHA being brought to you despite the following distractions:

Ronnie James Dio in concert (twice)
Colourspace II starting to get written on the ST
THRUST
Time Bandit, Star Raider, Spy Hunter, Joust on the ST
The Incredible Bloxwich Trip (Too Weird for Words)
Invisible Touch
Blade Runner
DNA (GOTO YAK and DOWNLOAD!!)
My assembler politely informing me that every single branch in the whole bit of code was out of range, then trashing my disk
Compunet and all the heros thereon

WATCH THIS SPACE for the next instalment of the 'New Iridian' . . .

ZZAP! COMP

T...T...TOLKIEN BONANZA!



Whizzo Hologram up for grabs!

50 copies of THE HOBBIT for runners up

I suppose ZZAP! reviewers could be related to Hobbits — or at least be the result of a strange mutant strain of Hobbit genes. Yes . . . It sort of fits. Hobbits have furry feet, and ZZAP! reviewers have furry tongues on account of late nights at the Dog and Ferret quaffing tankards of Old Flatulence Bitter and nibbling Cheesy Wotsits.

Hobbits live in burrows in the ground, while ZZAP! reviewers seem to exist in pits — sort of underground chambers — sharing their humble abodes with all manner of creepy, crawly slimy things that make you go Ugh! when you tread on them.

And by anyone's standards, both Hobbits and ZZAP! reviewers wear very strange clothes indeed . . .

But there the similarity ends. Hobbits are peaceable, friendly creatures. ZZAP! reviewers are quite the opposite: noisy, loathsome, belligerent (especially after the odd pint of Old F) and generally not very nice to know. Especially if you happen to be a Competition Minion, forced to tramp around the office in persuance of your daily tasks.

There's Girly Penn, Deputy Editor — a real Ringwraith if ever I saw one, drawing on the power of his Pet Black Hole to suck in any stray important documents and generally doing his best to thwart your faithful Minion when it comes to successfully processing lists of winners' names and addresses.

Balrog wise, Jazzababes 'Mateyboots' Rignall is one mean sorcerer when it comes to casting ego around the shop. Half the time it's impossible to walk across the office floor without tripping over a stray chunk of ego, hurled along with a host of abusive invective in the general direction of someone who claimed to have scored a point or two more than Mr R at the latest game.

Gollum Masterson normally manages to place himself strategically in the way, whining and moaning for another sarnie from the shop or proferring a ciggie in a rather ingratiating manner before sinking his teeth into the nearest piece of human flesh. Yeaowch!

Bürp! Orc Liddon is eating again! Just like the evil characters in Tolkein's books, Liddon never takes prisoners. He eats them. Chomp! Slobber! Never before did the Evil Lord have such a hungry servant . . .

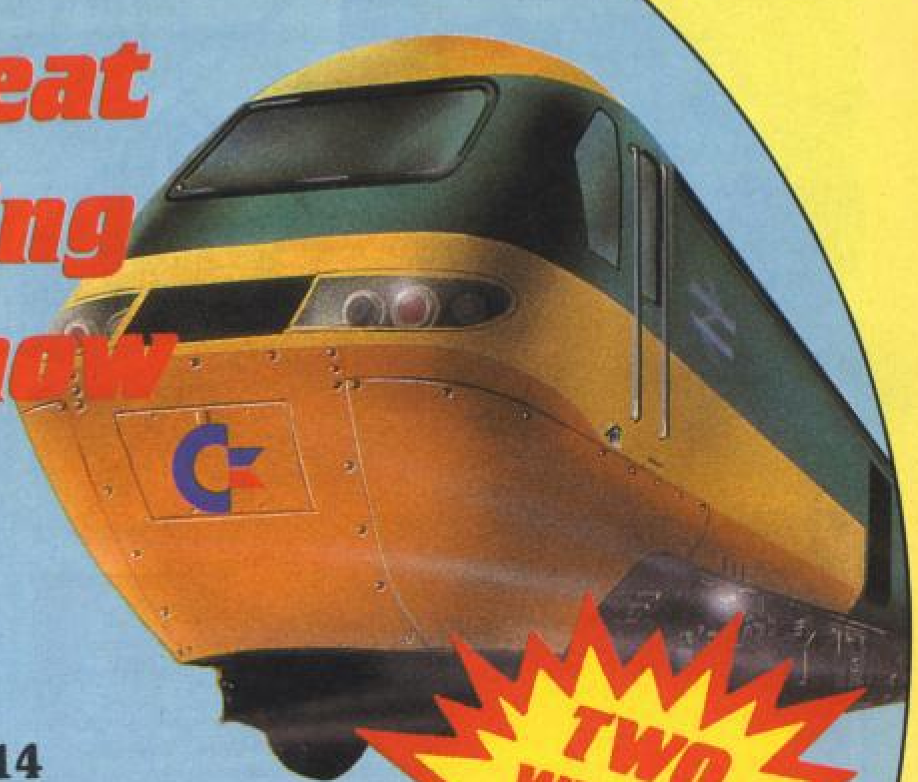
Are you brave, oh ZZAP! readers? Could you draw these foul reviewer characters that inhabit the region of Muddle Earth in which they live and 'work'? You could?

Well, Melbourne House are having a Tolkien Bonanza Month this month, and to celebrate they're offering a limited edition Hologram of the head of a Rider of Nazgul created by Holografix as first prize in this competition. They'll be throwing in a 1987 Tolkien Calendar and a set of books as well as the Hobbit and Lord of the Rings adventure games. Melbourne have repackaged their hit game, The Hobbit, without the book this time, and are selling it for a few pounds less than the old price. No less than fifty lucky ZZAP! artists will receive a consolation copy of The Hobbit for the pains they have had to endure during the rendition of these evil likenesses.

Whizz those drawings of The Horrid Ones, to **YUCKY ZZAP! REVIEWER PORTRAITS, ZZAP! TOWERS, PO BOX 10, LUDLOW, SHROPSHIRE, SY8 1DB** and make sure they arrive by 14th August.

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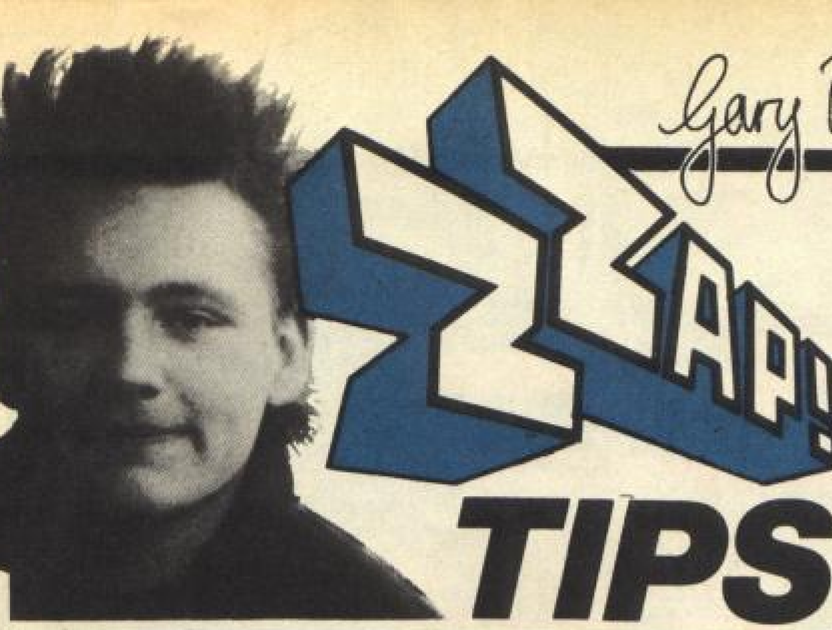
Address ....

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.... Signed ....

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Please quote credit card number and full address + Ref ZAP8



Well, this is my last day and I've got rid of Girly Penn and decided to take over the tips. I don't know why everyone finds all these POKE thingies so interesting, I'm sure you'd rather hear about my new Amiga, it's a beautiful machine. You can do all number of wonderful things on it and . . . OWWWW (In a blaze of women's underwear, Girly Penn rushes over to kick the corpulent one of the chair. There's a large crash and the Liddon is powerless. Like an upturned turtle (a fat one at that), once on his back the animal is totally unable to right itself) . . .

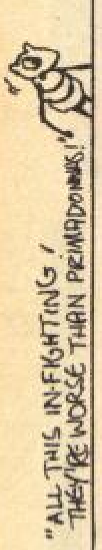
Now that the porky guy in the tacky Tachini Sweatyshirt is out of the way I can get on with the tips. But first, a few questions . . .

1) What does 'woopy doo' mean?
2) Do you test all POKEs and tips except where stated otherwise?
3) Doesn't GP stand for General Practitioner? If you are a General then what rank is JR?
4) Can't you lengthen the tips section by about ten pages? Print a few more pleas to your readers. But don't rename it GP's Tips or Liddon might think you mean PG Tips . . .
5) Did you realise that TIPS is SPIT backwards?

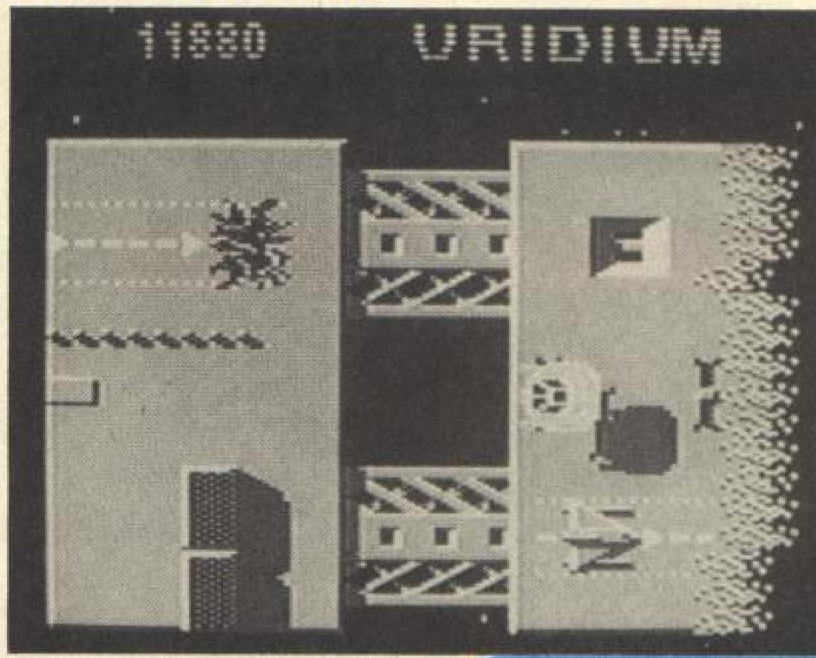
Stephen Bavin, Henley in Oxfordshire.

1) The same as 'jodson'.
2) I try to.
3) Juvenile?
4) No, unfortunately. True, he would.
5) I didn't, but I do now.

Last month I missed out one of the *Starquake* teleport codes, so here it is . . . OPTIC. Sorry 'bout that.



URIDIUM (Hewson)



If you had problems with the *Uridium* POKEs printed a couple of months back, try these for size, courtesy of Tim and Ian Fraser from Ruislip in Middlesex . . .

Rewind your Uridium cassette to the beginning and then type in the following listing:

```
10 PRINT CHR$(147)
20 FOR A=49152 TO 49202:READ
B:POKE A,B:NEXT
30 SYS 49166
40 DATA 162, 20, 189, 33, 192
45 DATA 157, 198, 224, 202
50 DATA 16, 247, 76, 0, 224
55 DATA 32, 44, 247, 169, 0
60 DATA 141, 32, 208, 32, 108
65 DATA 245, 169, 192, 141
70 DATA 239, 3, 76, 167, 2
85 DATA 169, 76, 141, 65, 13
90 DATA 169, 249, 141, 66, 13
95 DATA 169, 12, 141, 67
100 DATA 13, 108, 0, 128
```

Now type RUN (RETURN), followed by a quick press of the play button to load *Uridium*. When the game runs you will be invincible — and you can still shoot the aliens!

GYROSCOPE (Melbourne House)

Tim and Ian Fraser also have some POKEs for Melbourne House's boring *Marble Madness* imitation. Load da game, reset da 64 and shove in da POKEs . . .

```
POKE 46687,76
POKE 46688,105
POKE 46689,182
```

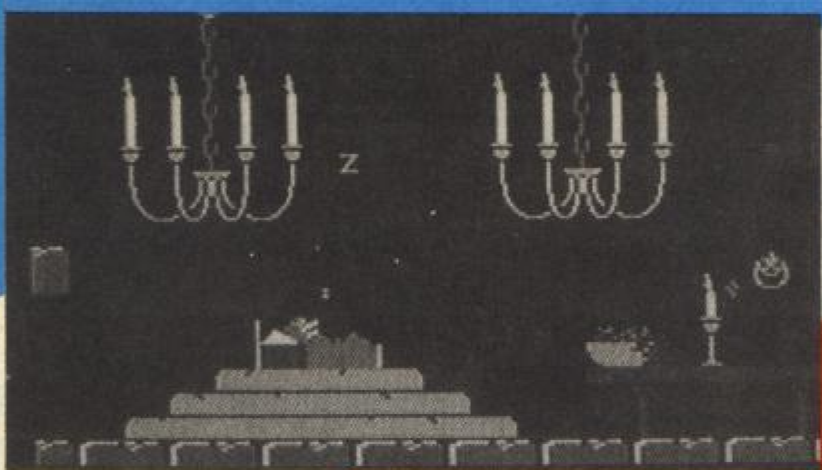
For infinite lives

Or, try the following POKEs as supplied by The Alchemist and Garfield, who are members of ACS International Inc . . .

```
FOR A=8296 TO 11711:POKE
A,0:NEXT
```

To remove all nasties

SYS 2067 to restart the game.



CAULDRON II

Shaun 'Beav' Jackson comes from Hemsworth, Nr Pontefract in West Yorkshire and would like to congratulate Palace on another great game. Mr Jackson sent in a map and also some cool POKEs for infinite lives. Bung the *Cauldron II* cassette into the tape deck, rewind it and type in this . . .

```
OPEN 1:POKE 783,1:POKE
830,34:POKE 832,50:SYS 62828
(RETURN)
```

Depress the play button when instructed, and when the READY prompt appears, enter the following:

```
FOR K=679 TO 767:POKE
K,PEEK (K+8192):NEXT (RE-
TURN)
POKE 961,169:POKE
962,115:POKE 963,141:POKE
964,245:POKE 965,128 (RETURN)
```

Now type SYS 686 to load the game. When it runs you will have zillions and zillions of pumpkins at your disposal!

SPELLBOUND (Mastertronic/MAD)

Some POKEs — and no reset required! Thank you Tim and Ian Fraser, from Ruislip. After stuffing your *Spellbound* tape in the 'deck', type in this . . .

```
POKE 43,200:LOAD (RETURN)
```

When 'SYNTAX ERROR' appears, enter the following:

```
POKE774,26:POKE
775,167:POKE 808,237:POKE43,1
(RETURN)

118 POKE 6145,76:POKE
6146,16:POKE 6147,24
119 POKE 17752,76:POKE
17753,118
120 POKE 17754,69:SYS 3072
```

Type RUN (RETURN) to load the game. It will automatically run and you will have infinite energy at your disposal.

But that's not all — some POKEs from Robert Brown of Grains Bar, Oldham. Just add the following to the above.

```
120 POKE 17754,69:POKE
17948,169:POKE 17949,33
121 POKE 17950,234:POKE
17951,234:POKE 17952,234:SYS
3072
```

To remove the Gas Room

```
120 POKE 17818,169:POKE
17819,104:POKE 17820,234
121 POKE 17821,234:POKE
17822,234:SYS 3072
```

To stop you dying when you enter the Bottle Room

WILLOW PATTERN (Firebird)

Sorry, but you'll have to load the game and reset your 64 if you want to enter these POKEs from the Alchemist and Garfield . . .

```
POKE 39855,234
POKE 39856,234
```
For infinite lives

SYS 2304 **restarts the game.**

ONE MAN AND HIS DROID (Mastertronic)

There's only one thing about One Man and His Droid that proves really annoying, and that's the lack of a restart function. Fortunately, the Alchemist and Garfield have come up with a solution. Just rewind the tape to the beginning (where else?) and enter this . . .

POKE 43,200:LOAD (RETURN)

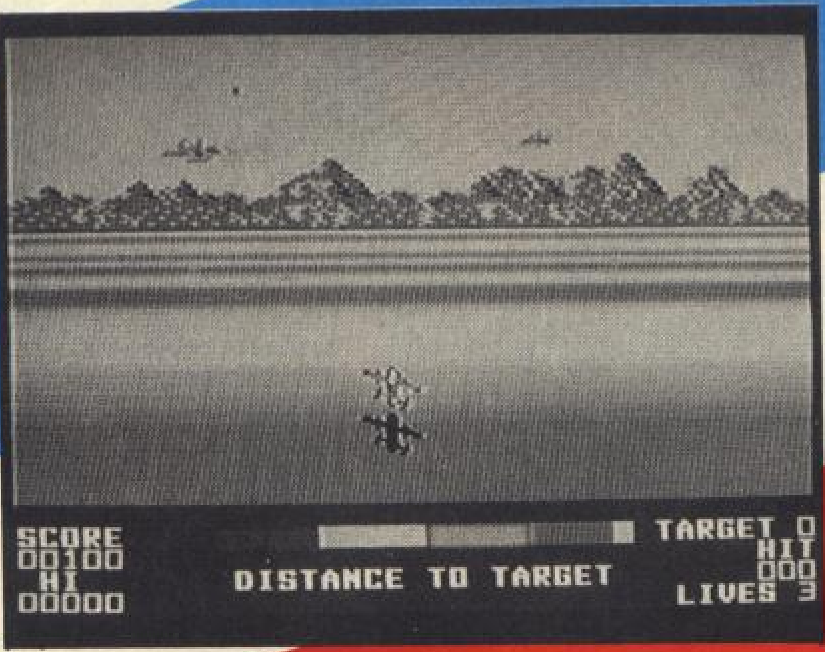
When 'SYNTAX ERROR' appears, enter the following:

```
POKE 43,1:POKE 49212,248:POKE 49213,252:SYS 49152 (RETURN)
```

The rest of the game will load and the computer will reset allowing you to enter this short listing . . .

```
10 FOR A=8192 TO 8205:READ B:POKE A,B:NEXT
20 SYS 8192
30 DATA 120, 169, 226, 141
40 DATA 24, 3, 169, 76, 141
50 DATA 25, 3, 76, 226, 76
```

. . . followed by RUN (RETURN). **Now you can press RESTORE to restart the game!**



HUNTER PATROL (Mastertronic)

Did you know that Steve Lee wrote *Falcon Patrol* and *Falcon Patrol II*? You did? Well, did you know that he also wrote *Hunter Patrol*? You did? Oh well — anyway, the Alchemist and Garfield found out that by loading the game, resetting the 64 and typing SYS 4096 (RETURN), a rendition of the title screen music from Falcon Patrol II is played! Wow. But what if you want to try this for yourself and DON'T want to reset your 64 — what DO you do? Well, you place your cassette in the 1541, rewind it and type in . . .

POKE 43,255:LOAD (RETURN)

You then use your thumb (or any other suitable appendage) to depress the play button and load the first part of the game. When 'SYNTAX ERROR' appears, enter this . . .

```
10 X=X+1:IF X=2 THEN SYS 64760
```

. . . to load the rest of the game. When the 64 resets itself, type in SYS 4096 to hear the music.

BATALYX (Llamasoft)

Thanks to Darrin Stubbington **and** Tim Rogers **(also known as Stoat and Tim) for their POKEs (the k'cheese is on the way, lads). Reset your 64 after loading the game, then enter the following:**

POKE 19567,234
POKE 19568,234
POKE 19569,234
To stop the timer decreasing

POKE 21158,1
To allow you to complete the *Activation of Iridis Base* in one move

POKE 25069,169
POKE 25070,226
POKE 25071,234
To become invincible on *Attack of the Mutant Camels II*

POKE 43936,169
POKE 43937,254
POKE 43938,234
To become invincible on *Hallucin-O-Bomblets*

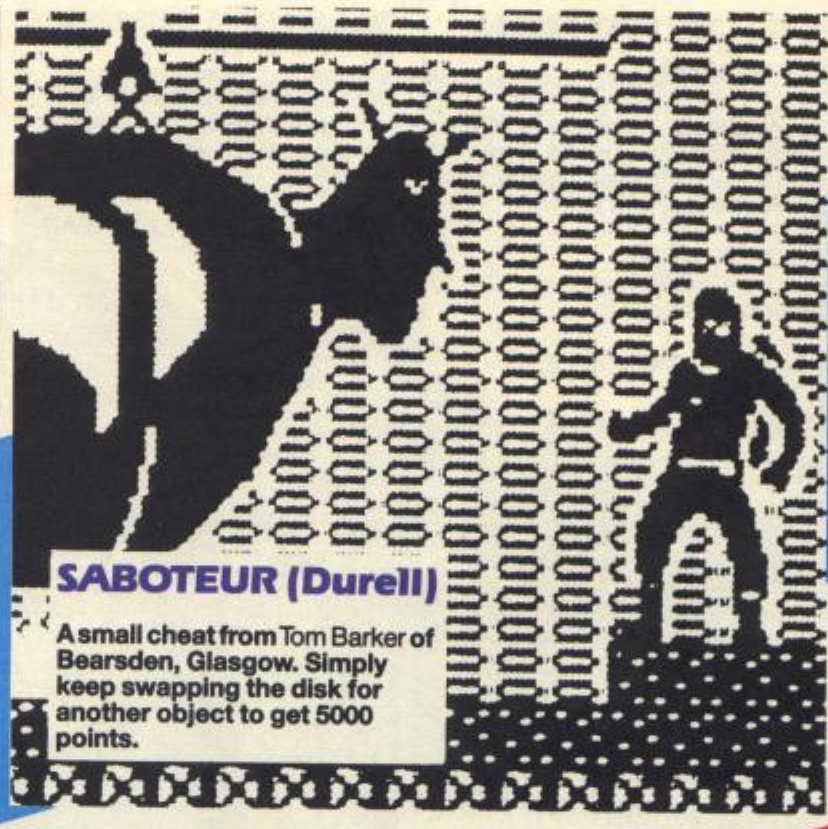
SYS 16384 **restarts the game.**

THE YOUNG ONES (Orpheus)

How about one of the four complete solutions? Yeah? OK, here's one, courtesy of Karl Fisher **from Tankerton in Whitstable, Kent. Choose MIKE on the title screen, and collect the following objects:**

KITTY
LOUD TIE
SUNGLASSES
CLEAN DUVET
£5 NOTE
GIRLY FUN
GOLFBALL
PARTY HAT
SUITCASE

Phone Gadaffi and sell him the bomb to get the £5 note. Kitty doesn't like his peas frozen, so use the blowtorch. Wash the stained duvet with Biosud to get it clean. The party hat is normally in the cracker.



SABOTEUR (Durell)

A small cheat from Tom Barker **of Bearsden, Glasgow. Simply keep swapping the disk for another object to get 5000 points.**

THE FOURTH PROTOCOL (Hutchinson)

Some more tips for PART 2, this time courtesy of Andrew Christ **from Tilehurst in Reading, Berkshire.**

To enter the lift in Sentinel House, use ASPEN, in conjunction with the poem code from Penfold. Count the poem until you get to the first A, which is the 4th letter, then continue counting until you get to the first S, which is the 24th letter. Repeat for P, E and N until you have the code: 42431282

Take the briefcase to Crick at his shop in Boston Manor, where he will exchange it for a bug and receiver.

Conduct a computer search on Bremerhaven and you will receive some phone numbers in the printer room.

At Bristol Docks, use your ID and the guard will phone the police, producing a report on your desk when you return.

To get more money, go to C's secretary and ask for it. Take the authorisation to the Clerk at the the Houses of Parliament and use it to gain £200

When you have killed the terrorist at Notting Hill Gate, go to the Tower of London where the other two will be posing as reporters at the EEC summit meeting.

To get the Polonium Disks out of the Dover Police Station, buy some washers from the Ironmongers, drop them in the Interview Room and you can get the real disks back to the University.

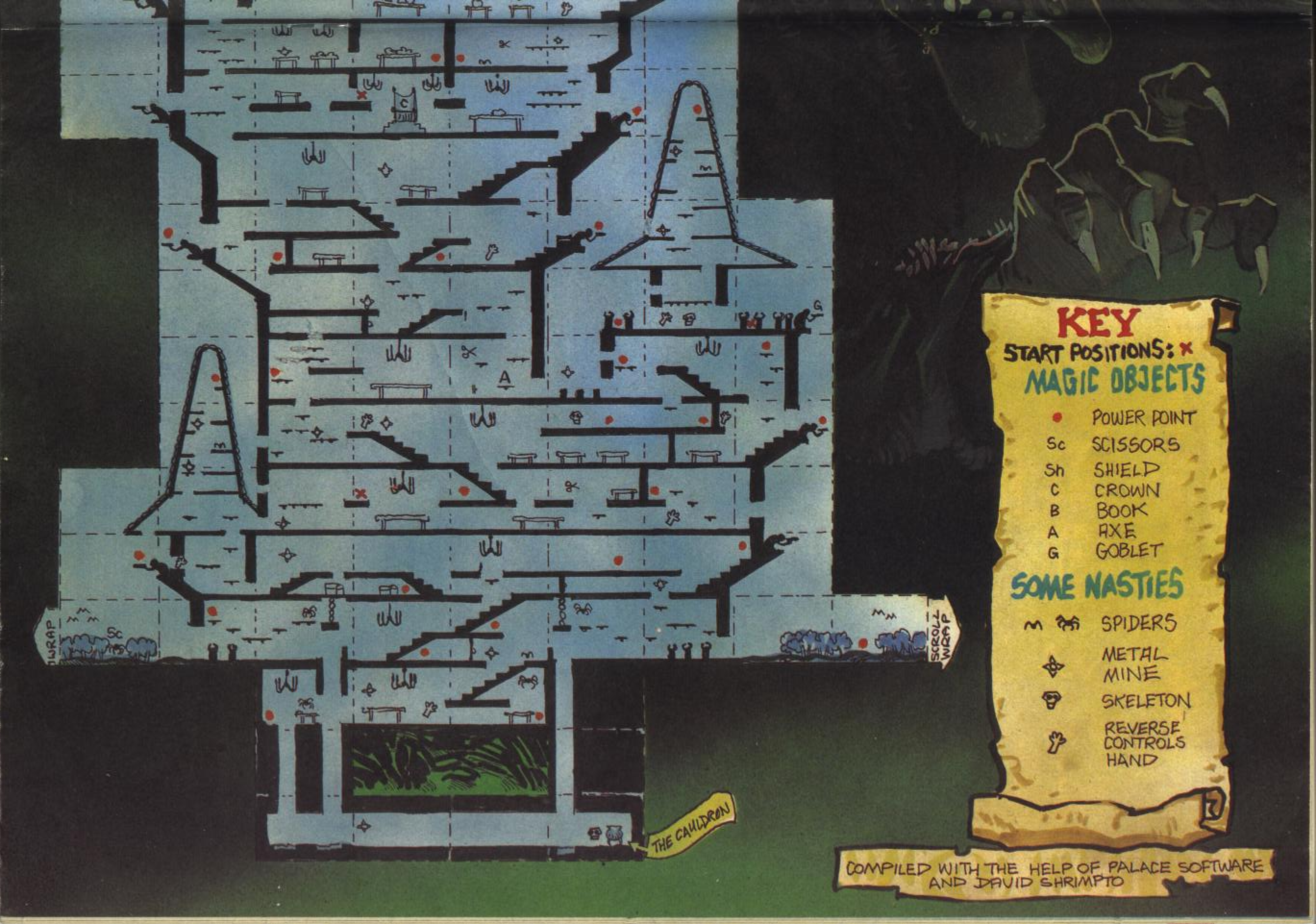
To solve the 'Russians at the Conference Centre' case, buy a camera at the Oxford Circus branch of Boots and take a picture of them. Blodwyn won't identify the men unless you buy her flowers, which leads you to the dreaded Barbican maze! The way to get out alive is to look around each time you move, because sometimes you could be at the Newsagents and not know it. To get out from the fountain go: SOUTH, NORTH, SOUTH, NORTH, WEST, WEST, EAST. This should lead to the Newsagents. It's best to buy a guide and look at it to get out, but make sure that you have the flowers first.

Take the flowers and the photo to C, who will take you to Blodwyn. Go to the Conference Centre and plant the bug on the Russians, who will lead you to Faslane, the American Submarine base where the bomb is hidden. Make a map of all the plots and the plot which gives a geiger counter reading of 8 is where the bomb is. Go to the guard and he will tell you the name of the factory on that plot, which is the name you give at the start of the SAS Assault . . .

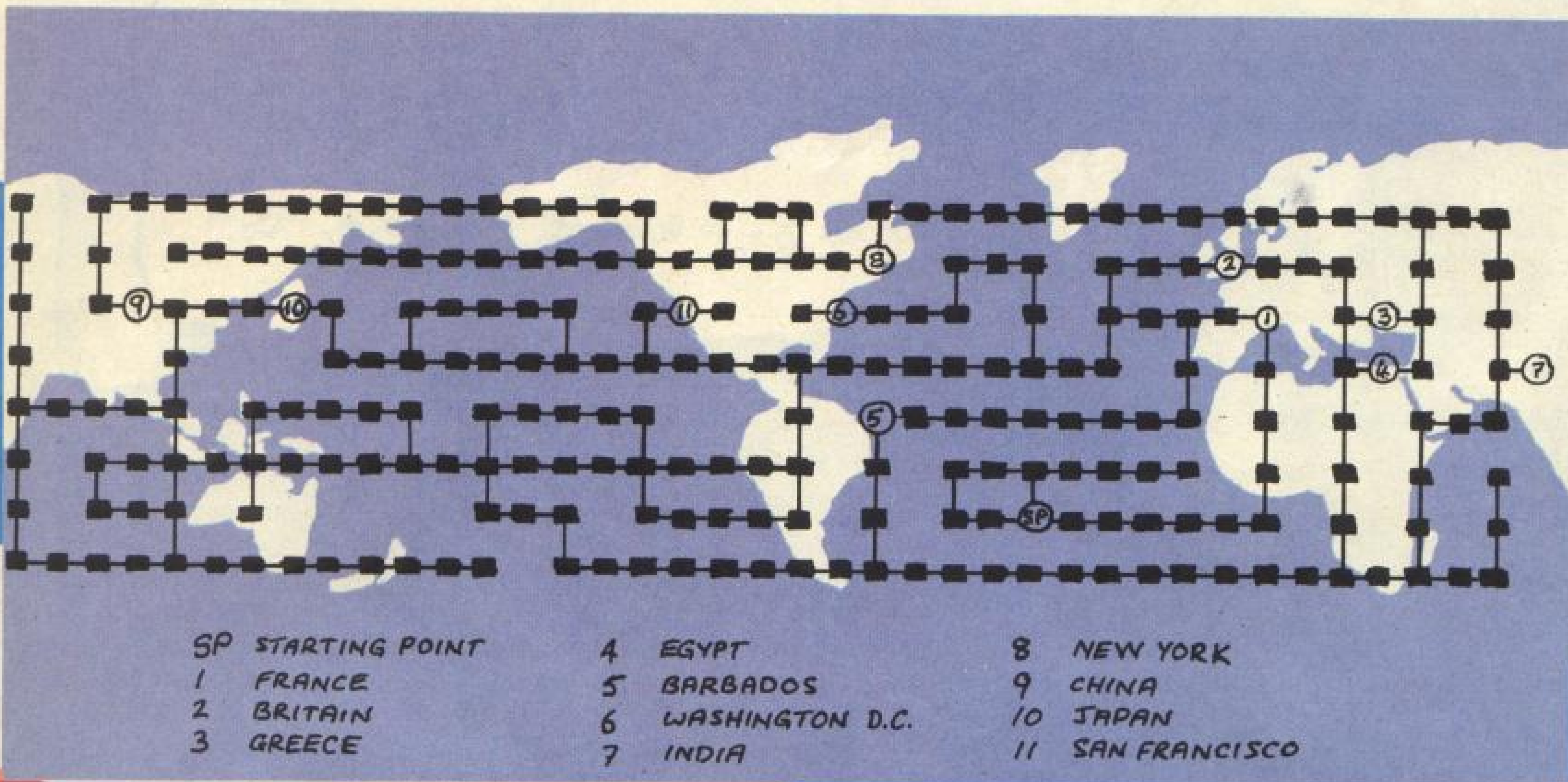
These short tips were supplied by A Barham **of Darwen, Lancs**

* The entry code to PART 3 is TIPTREE.
* The bomb is located in the 2nd drawer.
* The keypad code is 12051987, the date found in the dead terrorist's pocket (12th May 1987).
* To defuse the bomb, press the buttons in traffic light order and cut the wires in the same way.


CAULDRON II
THE MAP
THE WITCH
Sh



WRAP
Sc
SCROLL WRAP
THE CAULDRON
KEY
START POSITIONS: ×
MAGIC OBJECTS
• POWER POINT
Sc SCISSORS
Sh SHIELD
C CROWN
B BOOK
A AXE
G GOBLET
SOME NASTIES
SPIDERS
METAL MINE
SKELETON
REVERSE CONTROLS HAND
COMPILED WITH THE HELP OF PALACE SOFTWARE AND DAVID SHRIMPTO



HACKER (Activision)

Yes, at last, a complete solution! 'It's about time', I hear you cry. True, I should have printed it earlier. Never mind. Actually, Activision reckon that there are seven different solutions, depending upon which name you enter. Hmm, I'm not sure whether that's true or not, but I do know that the following solution works fine. So here it is . . .

LOGON with AUSTRALIA

Go to **France** and give the spy **$5000** for his piece of document. Buy the **Deed to a Swiss Chalet** and the **Chronograph**.
Go to **Egypt** and give the spy the **Chronograph**. Buy the **Emerald Scarab** and the **Gold Statue of Tut**.
Go to **Greece** and give the spy the **Gold Statue of Tut**. Don't buy anything from him.
Go to **India** and give the **Emerald Scarab** to the spy. Again, don't don't buy anything.
Go to **New York** and give the **Deed to a Swiss Chalet**. Don't buy the Uncut Diamond, buy the **Stocks and Bonds** instead.
Go to **Japan** and give the **Stocks and Bonds** to the spy. Buy the **Cultered Pearls** and the **35mm Camera**.
Go to **China** and give the **Cultured Pearls**. Don't buy the Ming Vase, get the **Jade Carving**.
By now your SRU will not be visible, so use the map for reference.
Go to **Barbados** and give the **Jade Carving** to the spy. Don't buy anything from him.
Go to **London** and give the **35mm Camera**. Buy the **Autographed Beatles Album**, but not the Crown Jewels.
Go to **San Francisco** and give the **Autographed Beatles Album**. Don't buy anything (well, you can't).
Finally, go to **Washington** and call the FBI Agent — you've done it!

The Answers to the Security Checks are as follows:

Level 1 — MAGMA, LTD
Level 2 — AXD-0310479
Level 3 — HYDRAULIC
Level 4 — AUSTRALIA

Thanks to all of you who sent in maps and solutions for *Hacker*. Sorry there are no names mentioned, but there are too many to print!

INTERNATIONAL KARATE (System 3)

Um, I, er, lost the name of the guy who sent in the following POKEs, so I can't tell you where they came from. Sorry about that, it happens to the best of us, don't you know. Oh, there is one other thing — you'll need a proper reset switch if you want to enter the POKEs; can anyone help?

Anyway, here's the POKEs . . .

POKE 3917,234
POKE 3918,234
POKE 3919,234
POKE 3923,234
POKE 3924,234
POKE 2925,234
To remove the 'tug o' war' effect in two player mode
POKE 7154,(0-15)
Colour of hair
POKE 7159,(0-15)
Colour of body
POKE 2930,colour of the white bloke's suit
POKE 2931,colour of the red bloke's suit
However, the values for the suit colours are weird (at least they seem that way) and it takes ages to go through the 255 available. So, your Uncle Gary has done it all for you — use this table for reference . . .
0 WHITE
1 GREEN
2 BLACK
3 PINK
7 RED
11 MEDIUM GREY
15 PURPLE
21 ORANGE
22 BROWN
23 BLUE
27 CYAN
58 LIGHT GREY
80 YELLOW
82 DARK GREY

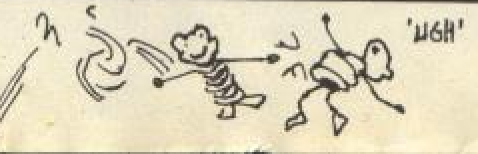
ALSO:

68 GLOW
106 FLASH
110 SHIMMER

The 'normal' values are 192 and 195 for player 1 and 2 respectively. Something else you might like to try which is a bit of fun: POKE the colour of the white player's hair, body and suit to that of the background to make him invisible!

SYS 2112 **restarts the game. Actually, while we're on the subject of *International Karate*, try holding down the X key and then a number key from 1 to 4. Release the X key and then the number key to speed up or slow down the game. 1 is the fastest speed (evil), and 4 is Exploding Fist speed — ie, SL-O-O-O-W.**

Oh, one other thing: when you're breaking tiles, waggle the joystick like mad just before the 'GO!' prompt appears to break all of the tiles. Also, you can dodge the spears etc by simply somersaulting and ducking.



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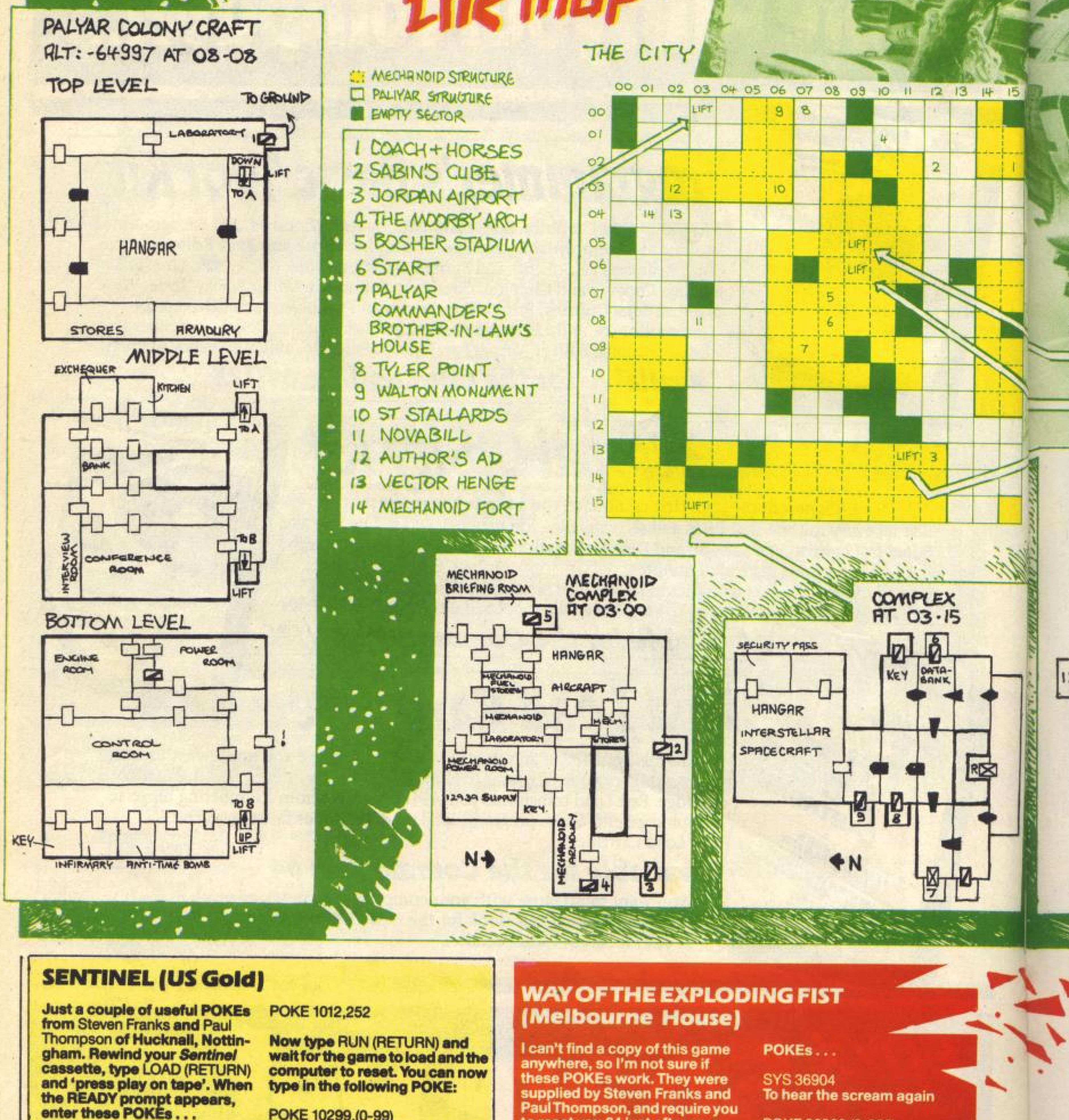
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ZZAP! TIPS

MERCENARY the map



SENTINEL (US Gold)

Just a couple of useful POKEs from Steven Franks **and** Paul Thompson **of Hucknall, Nottingham. Rewind your *Sentinel* cassette, type** LOAD (RETURN) **and 'press play on tape'. When the READY prompt appears, enter these POKEs . . .**

POKE 1010,76
POKE 1011,248
POKE 1012,252

Now type RUN (RETURN) **and wait for the game to load and the computer to reset. You can now type in the following POKE:**

POKE 10299,(0-99)
Number of Protons

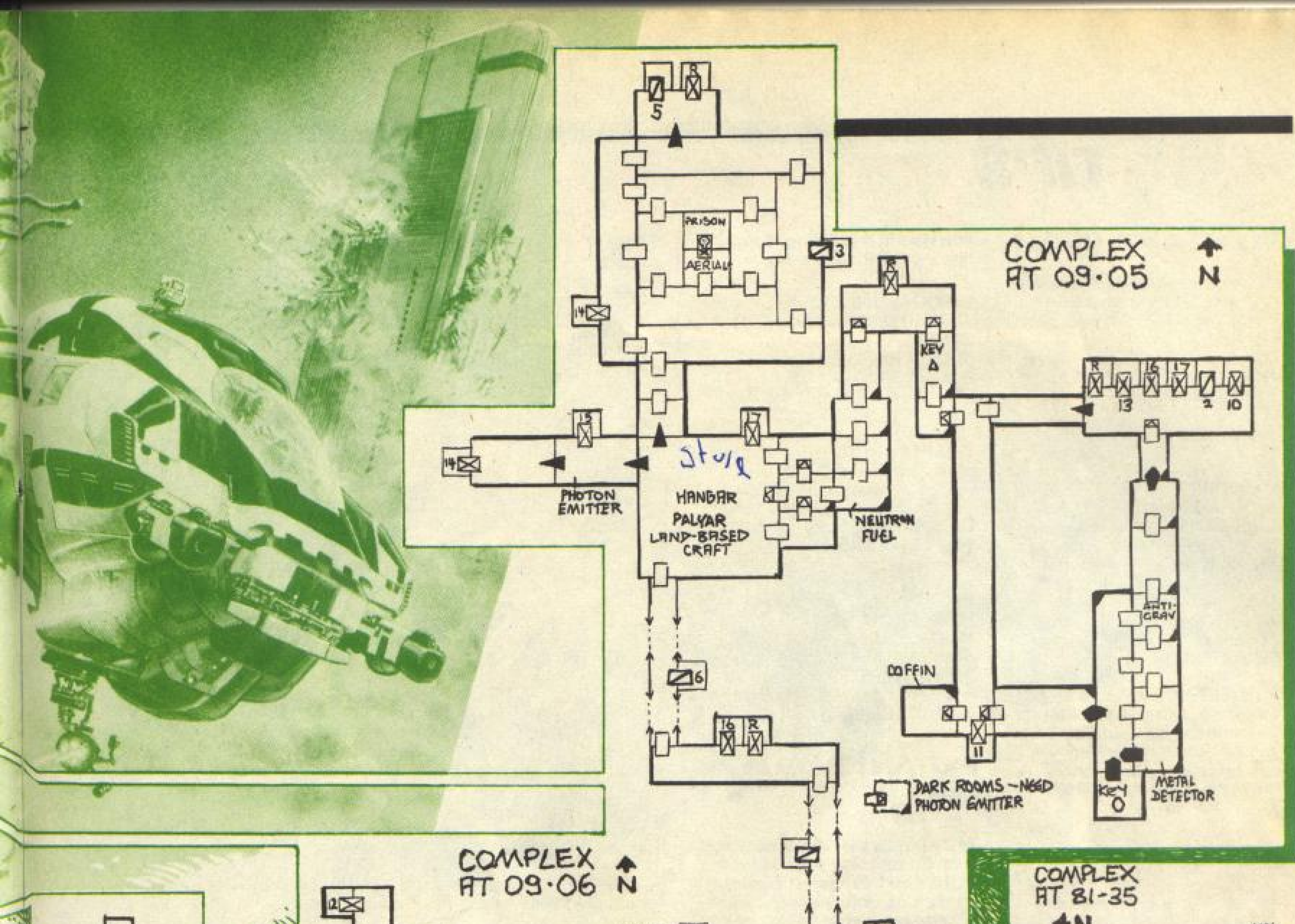
SYS 2066 **to start the game.**

WAY OF THE EXPLODING FIST (Melbourne House)

I can't find a copy of this game anywhere, so I'm not sure if these POKEs work. They were supplied by Steven Franks and Paul Thompson, and require you to reset you 64 just after you hear the loading scream. Once you've done that, enter these POKEs . . .

SYS 36904
To hear the scream again

POKE 36968,(0-255)
To change the speed of the scream (8 is the normal value)



SPELLBOUND (Mastertronic/MAD)

Thanks to Neil Curtis **of Pelaw, Tyne and Wear, Tom Barker and** Gary Whitta **from Chingford in London for these tips . . .**

* Get the bottle of liquid from the roof, give it to Florin the Dwarf, and then take it back to increase your strength.
* Samsun's Elf Horn summons any character when blown.
* Get the Miolner from Elrand Halfelven and give it to Thor. Summon Thor to the lift by using the Elf Horn, and Thor will hit the control box, thus fixing the lift and enabling you to go to the basement and ground floor.
* Tell Thor to sleep and eat by using the Wand of Command (found on the roof) or else he will die.
* Get the laser from the ground floor and give it to Lady Rosemar. Take her to the Secret Tunnel Entrance and command her to help— she will then blast a hole in the wall and open up the secret passage.
* Get the red herring and the pongy plant from the basement. You can now cast the Fumaticas Protectium spell to become immune to the gas on the first floor.
* Stand on the sticky liquid and cast the Armouris Photonicus spell. You can now go through the dark room without the glowing bottle.
* Drop the glowing bottle and the Banshee will appear. Command him to help and he will give you lots of clues.
* Read the red herring and the key for clues.
* The crystal ball can be used to locate people, except when they are in the lift.



BOMB JACK (Elite)

How about lots and lots and lots of Bomb Jacks to play with? Yeah? Yeah! Right, type in this listing . . .

```
10 FOR A=300 TO 313:READ
B:POKE A,B:NEXT
20 DATA 169, 173, 141, 216, 15
30 DATA 169, 1, 141, 195, 14
40 DATA 32, 132, 255, 96
```

Now type LOAD (RETURN) **and push down the play button to load the first part of the game. When the READY prompt appears, enter the following:**

POKE 1011,44
POKE 1012,1
POKE 306,(1-250)
Size of bonus

RUN (RETURN) **will load and run the game, and give you infinite BJ's into the bargain. You'll also get the bonus requested. Oh, I nearly forgot — thank you Bolton's one and only . . . Trolly (Game Hacker II).**

FLAK (US Gold)

Well, what do we have here — some more POKEs from Trolly (Game Hacker II)**, that's what. Mr Trolly comes from Bolton in Lancashire and he suggests that you type in this listing. Sounds like a good idea to me . . .**

```
10 FOR A=300 TO 318
20 READ B:POKE A,B
30 NEXT A
40 DATA 169, 169, 141, 48, 37
50 DATA 169, 0, 141, 49, 37
60 DATA 169, 234, 141, 50, 37
70 DATA 32, 132, 255, 96
```

Type RUN (RETURN)**, then stuff your *Flak* cassette into the player. Now type** LOAD (RETURN) **and depress the play button to load the first part of the game. When the READY prompt appears, enter these two POKEs . . .**

POKE 1011,44
POKE 1012,1

Type RUN (RETURN) **to load the rest of the game. When it runs you will be invincible. Cor.**

MUTANT MONTY (Artic)

Trolly (that's the Game Hacker II from Bolton) also supplied some POKEs for this ageing 'platform' game. But, unfortunately, you have to reset your 64 before you can enter them. Oh well, never mind, here's the POKEs anyway . . .



POKE 18547,(1-100)
To change the speed of the game

POKE 21018,(1-63)
Number of lives

POKE 21647,173
For infinite lives

POKE 21525,169
POKE 21526,0
POKE 21527,234
To become invincible

POKE 21226,234
POKE 21227,234
POKE 21228,234
To make the bonus stay at 990

Now SYS 22039 **to start the game.**

HENRY'S HOUSE (English Software)

What's this? MORE POKEs from Trolly? Yep. Just load the game and reset your 64. Now get POKEing . . .

POKE 2576,(1-8)
Number of screen you wish to play

POKE 4063,173
For infinite lives

POKE 5758,169
POKE 5759,0
POKE 5760,234
To kill the sprite collision detection

SYS 2560 **restarts the game. Ta Trolly.**

FALCON PATROL (Virgin)

Now you're not going to believe this, but . . . it's Trolly again, with yet more POKEs for you to savour. All you have to do is get a copy of *Falcon Patrol* and stick it in your cassette deck. Then, when you think you're ready, type LOAD **(followed by a RETURN) and depress the play button to load the first part of the game.**

OK, when the READY prompt appears, type LOAD "",1,1 **(followed by yet another RETURN) to load the second part of the game. Done that? Right, when another READY prompt appears you can enter these POKEs . . .**

POKE 16705,(1-255)
Number of lives

POKE 16764
For infinite lives

POKE 16900,169
POKE 16901,0
POKE 16902,234
To kill the sprite collision detection

POKE 16961,169
POKE 16962,0
POKE 16963,234
To become invincible. However, you can't kill anything . . .

. . . oh well, SYS 16640 **to start.**

FAIRLIGHT (The Edge)

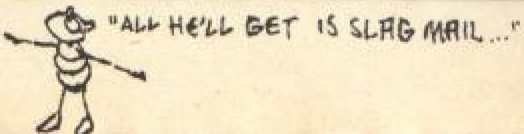


A few short tips from David Firth **who comes from Fixby in Huddersfield, West Yorkshire.**

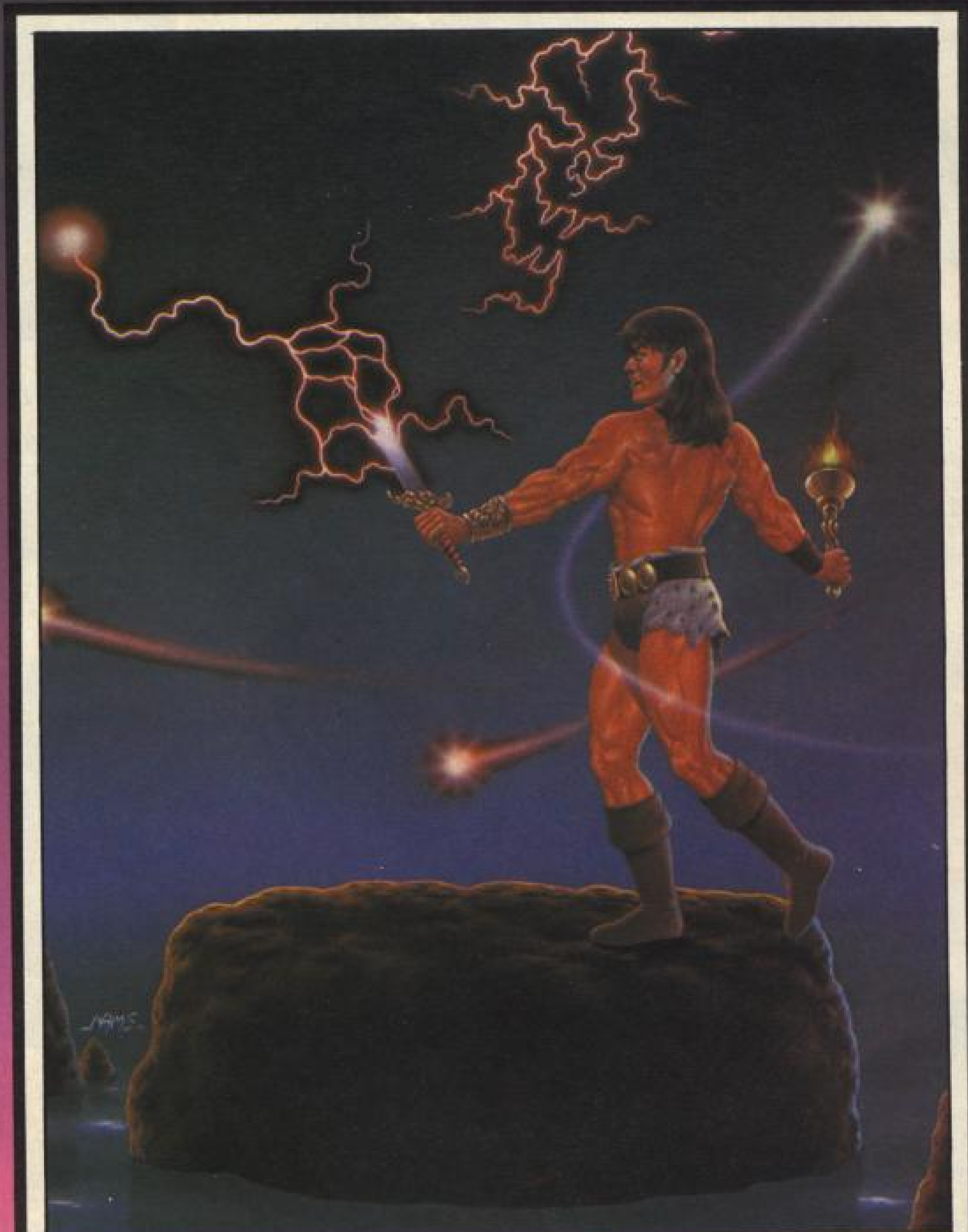
* Once a guard has been killed, get his helmet and drop it in the path of a vortex; he will be permanently destroyed.
* Having killed a troll, put an object on the place of his demise to prevent him reappearing.
* The wraiths on the bridges can be bypassed without the use of an hourglass . . . Enter the room from one side of the door and wait until the wraith is upon you, then exit. Now re-enter from the other side of the door and start running across the bridge. The wraith will try (but fail) to catch you and allow you to run past. For safety, have an hourglass ready in case he gets too close for comfort
* Use pot plants as climbing aids when possible as they are not heavy.

That's all folks! See you next month. Keep sending in your tips, hints, POKEs, etc, etc to: ZZAP! TIPS, ZZAP! MAGAZINE, PO BOX 10, LUDLOW, SHROPSHIRE, SY8 1DB

PS: I wouldn't expect a reply if you send an SAE, 'cos things are hectic enough as it is, without the hassle of answering bits of mail. However, that's not to say I'm averse to the odd bit of fan mail (the odder the bedder), 'cos I'm not. Does wonders for the ego, don't you know.



MANDRAGORE



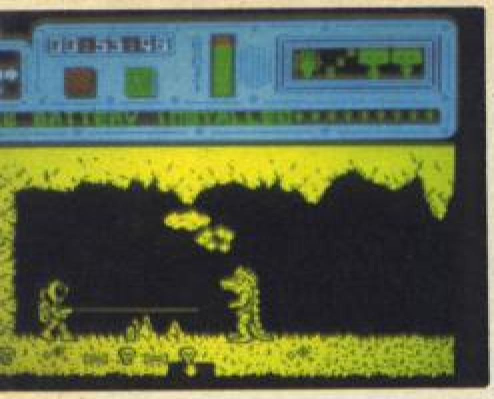
THE MAKING OF A LEGEND

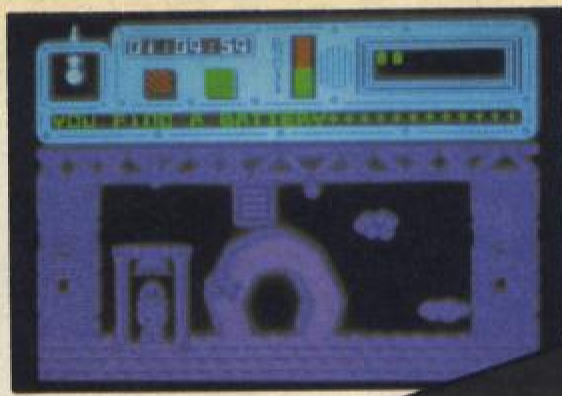
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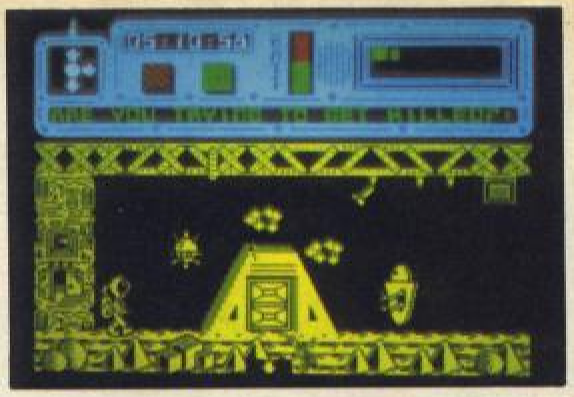
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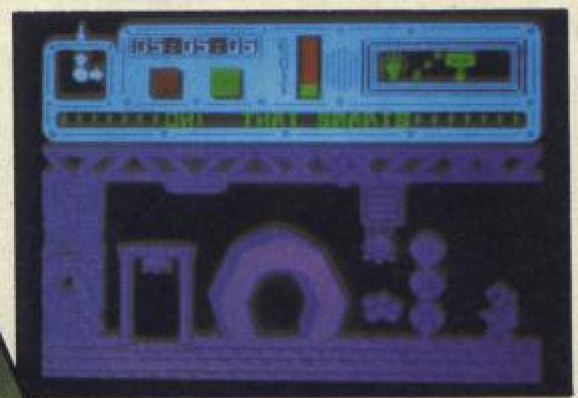
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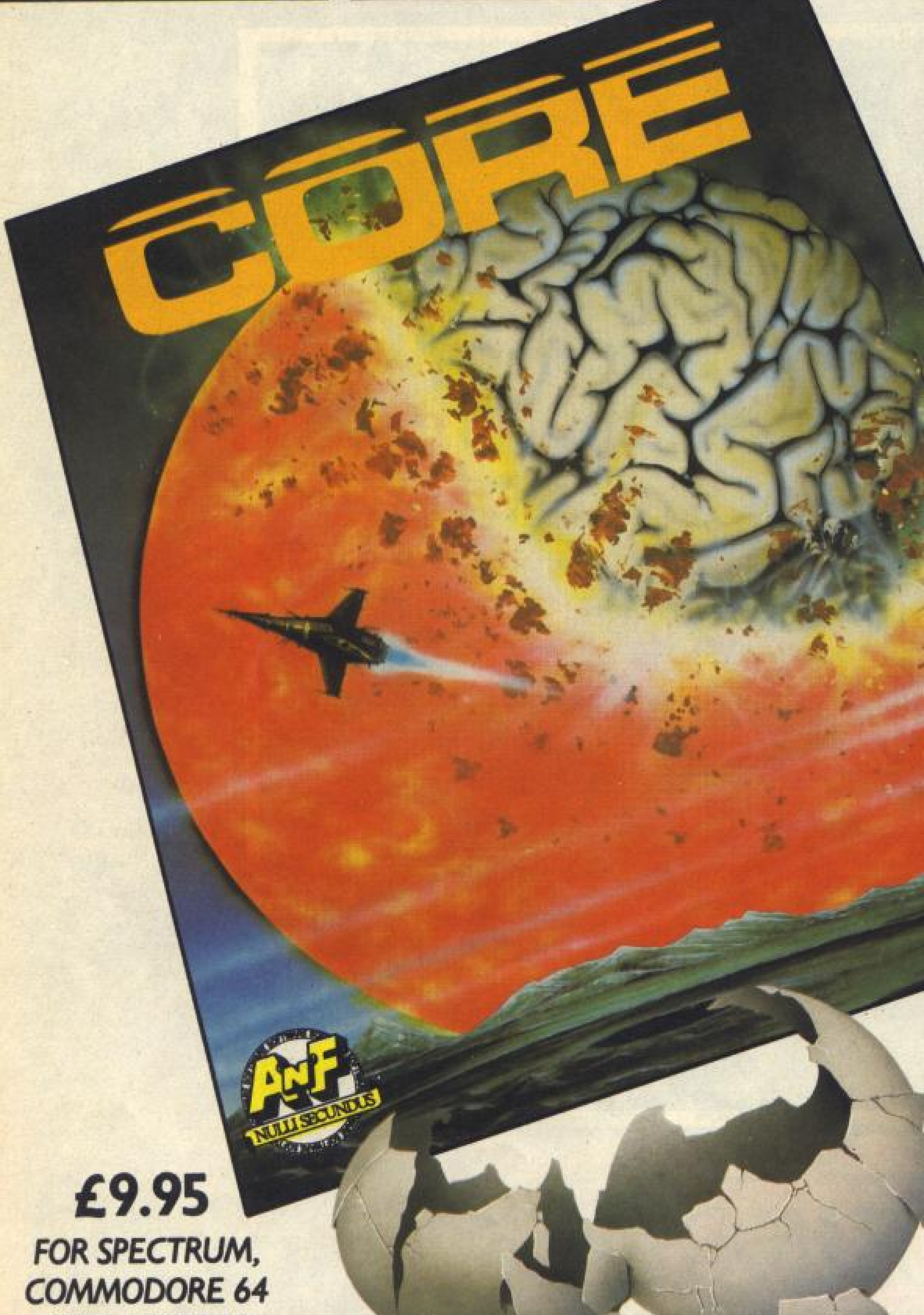
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ZZAP! COMP





Bug Byte have set up an Australian Connection — programmer Kyle Hodgetts has turned in a fast action two-stage shoot em up by the name of Ollo. It's all go down at Bug Byte at the moment — they've just had some brand new T Shirts printed up to a design by twelve year old Mark Taylor, and BB Supremo Peter Holme is well chuffed with their latest £2.99 Commodore release.

So chuffed, in fact, that he's decided to offer a portable compact disc player as top prize in this comp — which will allow you to out-trend even the ZZAP! reviewers if you win! It's a Technics SLXP7 player worth some £270 as it comes complete with a mains adapter, leads to connect it to your Hi-Fi and a set of earphones for those trendy moments when you want to impress your friends by playing laser-read music in the street!

In the game, you have to battle your way through three waves of hostile aliens defending the surface of a planet before entering the second part of the game, which takes place over four ground phases in which alien defence systems have to be knocked out on the way to the alien base. Fast and furious action indeed . . .

Seeing as the game almost shares his name, our resident artist extraordinary, Oli, has come up with a nifty drawing of some alien-bashing action and, as usual in such affairs, has made two copies of his drawing and tinkered around with one of them. It's up to you to find the differences in the picture marked B and ring them round in biro. Then fill in the entry form, including your T Shirt size and whizz it off to BUG BITTEN, ZZAP! Towers, PO Box 10, Ludlow, Shropshire, SY8 1DB making sure it arrives by 14th August. First all-correct solution out of the broom cupboard judging zone wins its sender the compact disc player, a T Shirt and copy of the game, the next five all correct entries earn a T Shirt and game leaving forty five more prize winners to collect the game as a freebie. Not bad, eh?

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A complete monthly guide by the infamous White Wizard for all 64 owners who prefer games involving typed commands rather than wiggled joysticks.

ZZAP! adventure



Mandragore

Infogrames,

A number of my fellow wizards have experimented with the *Ultima* games from Lord British. These American imports allow you to create characters according to the old role-playing recipes of dexterity, experience, hit points, and so on, and then rampage around the countryside collecting treasure, defeating monsters, and generally having a good time.

The latest in the series, *Ultima IV*, is really a very complex program indeed, with vast acres of countryside to explore and numerous playing options. Unfortunately, it costs about forty quid. Now, however, the French company Infogrames has set up a British subsidiary and is offering a similar product at a vastly reduced price.

Mandragore isn't as complex as *Ultima IV*, but it's still quite an impressive attempt. You can either define your own team by building up their characters and saving them on disk, or else you can load an old team or use one created for you by the computer. A team numbers four characters, to each of whom you must assign varying degrees of strength, intelligence, wisdom, constitution, and dexterity. You also have to define their appearance, but I wasn't able to see what effect this had on the gameplay.

Other characteristics include sex, name, colour (for the display or the team-members on screen), and occupation. There are also five different races to choose from — Dwarf, Elf, Orc, Hobbit, and Human.

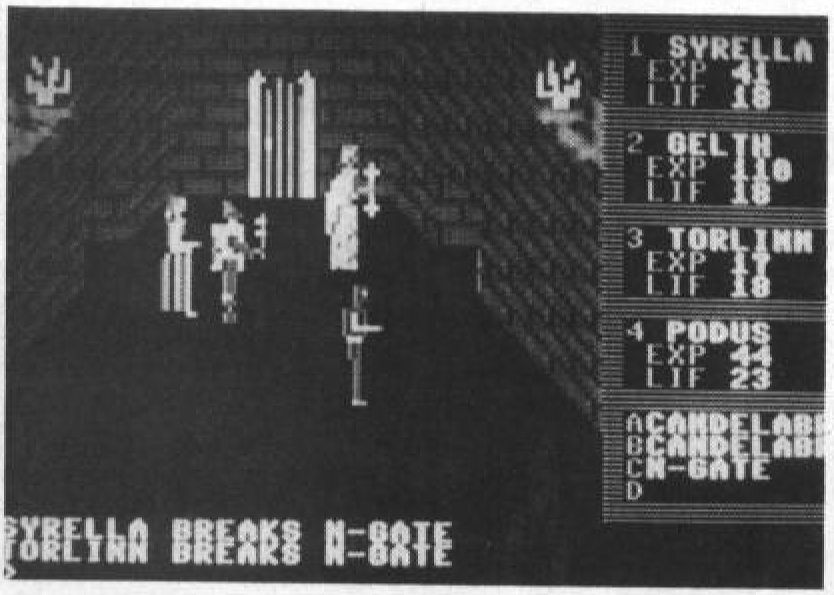
Once you've got your team members sorted out, you move to the main Map display, which shows forests, water, mountains, and so on as rather crude character-block graphics. Pressing N, S, E, and W moves the display about the single central figure that represents the location of your team. At any time you may be attacked by monsters of many different varieties and if this happens the display changes to a close-up of the action, showing your different team members rather crudely depicted on-screen with the relevant monsters hovering around the place and occasionally diving in to attack one of your luckless companions.



Alternatively, you may come across either a Chateau (yes, this is a French game) or a Village. Positioning your team-character on top of the symbol and then pressing C or V respectively takes you into the location, and again changes the display to show your four team members on the spot and the various available exits.

The basic aim of the game is to explore the Chateaux and discover its secrets. In doing so you can get hold of treasure which you sell in between times in the villages. This enables you to buy goods and food in particular as you need a lot of this to stay alive and on your best combat form.

Mandragore has created something of a sensation, mainly (I



think) because it's French and one of the first big French hits to sell over here (apart from *Get Dexter* — which is soon to be converted to the Commodore by the programmers of *Fairlight* — on the Amstrad). It has some nice features, including music while you play and animated team-members who flicker across the screen when trying to open doors or take objects. There are also twenty-nine different commands, ranging from LOOK to HYPNOTIZE. The Wiz did a lot of looking but never managed to hypnotize anyone and even, on one occasion, lost his life trying to do so.

Despite the nice features, however, the game presents a rather hammy image on-screen. The graphics are somewhat crude, the objectives not desperately interesting, and the whole game concept rather more ambitious than effective. Nevertheless there's no denying that role-playing and character creation games like this one do have a strong appeal. Once you've gone to all that trouble to define a character and then order him (or her) through the most dangerous situations you do become quite attached to it — so when Doobri the Dwarf (or whoever) finally bites the dust there is just the hint of a tear in the corner of the eye . . .

. . . Okay, so there's nothing of the sort, but the point is that there IS something slightly sentimental and involving about this sort of game. It's what gives them their appeal — but don't expect real state-of-the-art graphics and ultra-complex gameplay, 'cos you won't get them.

Atmosphere	55%
Interaction	50%
Lasting Interest	68%
Value For Money	65%
Overall	**65%**

Standing Stones

Ariolasoft, £12.95 on disk only



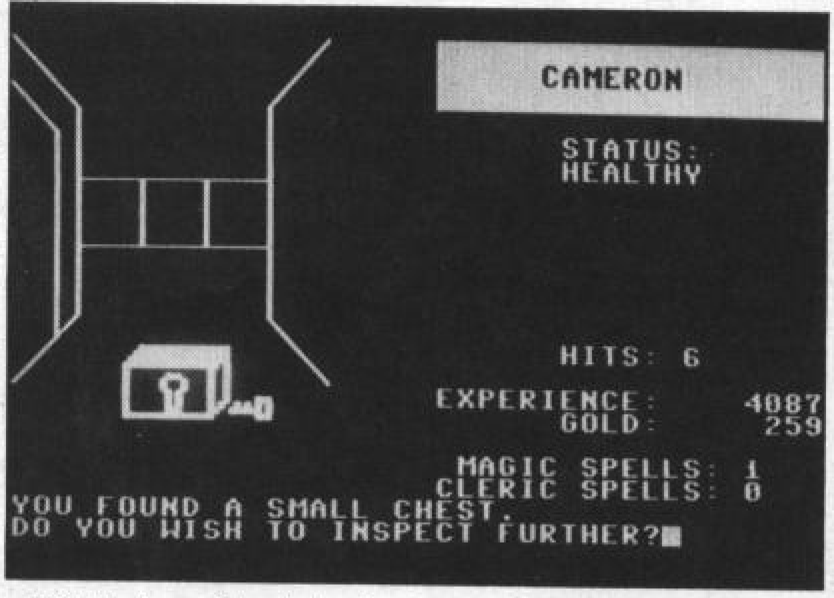
It certainly seems to be role-playing month this time. No sooner had I finished creating team-mates and allocating dexterity points than this Ariolasoft product bounced onto the mat. The artwork boasts a silhouette of Stonehenge and somehow the whole package manages to convey an aura of mystery and imagination.

However, as soon as you get down to the actual game-play, it turns out to be none other than our very old friend *Monster Maze*, but dolled up and re-presented to look more up to date.

Just in case you're too young to remember *Monster Maze* (which ran in several different versions on several different machines) the basic idea is that of a maze, represented by the barest of line drawings, along which you can move by typing F for forward, L for left, and so on. The display then redraws the image and shows you whether there's a passage, a dead-end, or perhaps a doorway ahead of you.

From time to time, in these games, nasty monsters suddenly materialise in front of you and you must then put your faith in your hit points and the random number routine to see who wins. The monsters, in my experience, always get you in the end, but on the way you can pick up a few scrolls, a spot of treasure, and some experience points into the bargain.

Yes, my fellow Wizards, we've heard it all before, haven't we? We played games like this back in noughty-nought and now here's Ariolasoft trying to get us to do it all over again, but with flashier packaging.



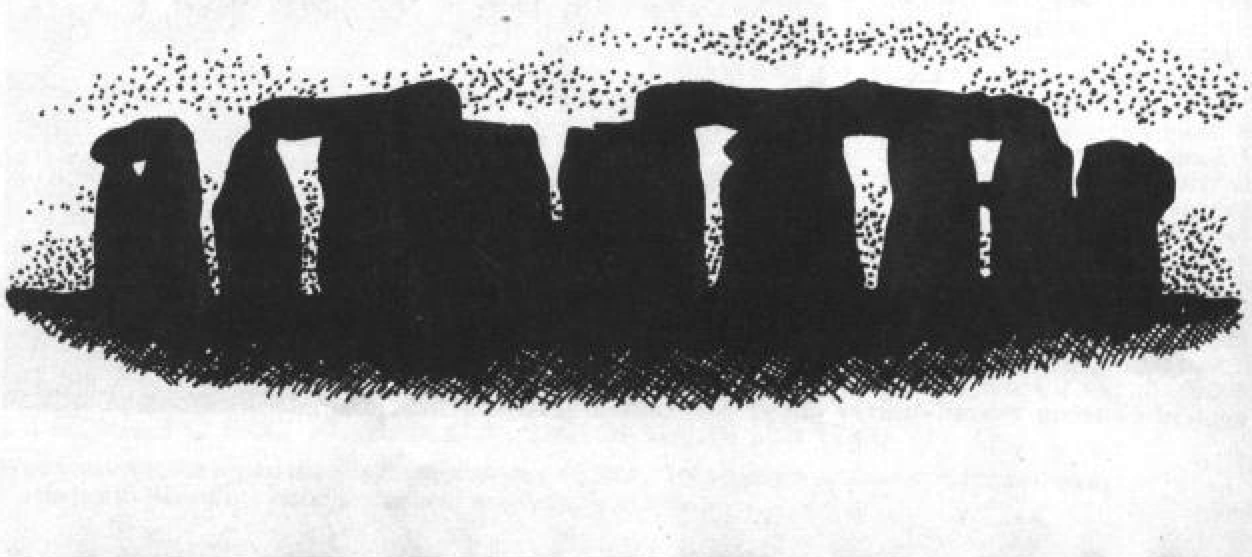
Well, the funny thing is that the Wiz quite enjoyed doing it all over again. It's really pretty mindless stuff — you create a Knight by juggling a few random numbers together and coming up with values for Virility, Intellect, Holiness, Agility, and Initial Hit Points. Then it's off into the maze to collect treasure and do battle with the baddies.

Despite a rather surprising bug in one part of the program that corrupts the screen until you press RETURN, the program is as well presented as this old fashioned tripe can be. It's funny how even an old idea begins to take on a bit of shine when the screen's nice and tidy and there's some nice music at the beginning. Combine the neatness with the limited options (Drop, Rest, Cast a spell, Use a potion, Bribe, Fight, and Greet plus movements) and you get a game that's totally undemanding on the grey cells. And of course (as I pointed out in the review of *Mandragore* earlier) you get the steady building of a relationship with your character, even if he is about as complex as a marshmallow. Tough on the girls, though, since in this game you can only be male.

All the various menu screens are nicely done, with amusing touches such as 'Press a key to commiteth Hari-Kari or space if you were only joking' following your decision to destroy a previously created character. The funny thing is that although this game is infinitely less sophisticated than *Mandragore*, it actually had me playing for longer — perhaps it was because I didn't have to think much about it (or even at all). I climbed from experience level to experience level until I was killed by an exploding chest I found in the dungeons deep beneath the Standing Stones. Mind you, I examined it first, but . . .

. . . anyway, I digress. One interesting feature of this game is the ability to act as your own dungeon master and to play with other characters/players. All in all, it's an old-fashioned hit-points-and-dire-wolves number, but it's quite nicely done and should keep us mindless treasure-hunters happy for a while.

Atmosphere	70%
Interaction	48%
Lasting Interest	65%
Value For Money	58%
Overall	**62%**





Mystery Voyage

Colleen, £8.95 on disk only



Splutter! Gurgle! Gibber! Yessir, the Bearded One is completely lost for words on this one! For once, I seem to have met my match and can only scratch my balding pate in bewilderment. Is this a game or a joke? Or both . . . ?

Let me put you in the picture. *Mystery Voyage* is a text-only game (supplied to me on disk — I wasn't able to check whether there was a tape version available, but I don't see why not) which has you paddling round the ocean following a shipwreck. There appear to be quite a few places to visit, but . . .

. . . well, look at it this way. The Wiz started his reviewing days back in 1983 on ye Olde Personal Computer Games. I well recall the adventures we used to get at that time — text-only, limited vocabulary, and rather dull scenarios. Then things like *Twin Kingdom Valley* started appearing and the whole scenario changed vastly for the better.

This game belongs in the **pre-** *Twin Kingdom Valley* era.

In fact, it's so off-beat and out of date that I found myself laughing hysterically while I played it. For example, someone somewhere has obviously done a quick course in adventure writing and has got the idea that you must have 'vivid location descriptions', so in *Mystery Voyage* we get (and I kid you not): *'The waves rape the rocks like a horde of barbarians assaulting an unprotected village. The virgin rocks scream in anger at the constant assault of the pillaging sea.'*

Phew! Now do you see what I mean? Is this for real, or is the programmer playing games with Ol' Whitey? Can I really be expected to take a game like this seriously?

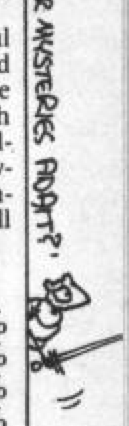
Once you've got over the shock of seeing the rape of the virgin rocks, you can wander around doing such devastating things as 'GET BRANDY' and then 'DRINK BRANDY'. This stops you from getting thirsty. Or you can 'EAT APPLE' — which results in your dying from the 'deadly poison'. Examining the apple before eating it, by the way, reveals 'nothing worth writing home about'. As does examining almost anything during the game.

The parser is pretty basic. Entering 'CLIMB INTO RAFT' sends you to the top of the nearby hill, while trying to 'QWERTY THE TREWQ' (a standard Wizard instruction) merely receives the old 'you can't do that'.

There are, however, one or two original touches. The opening title screen is great, with some very sassy music. There follows a short interlude that has the captain of your ship saying something like 'Abandon the Ship!' in digitised speech — perfectly audible and quite impressive. And in other parts of the program there are some brave sound effects, mostly to do with waves breaking on the sea-shore. Unfortunately, they just sound like a lot of hissy white-noise. Not very impressive, but in a game like this one must be thankful for small mercies. Unfortunately the hissing also delays the action while you wait for it to stop. Ah well . . .

Mystery Voyage was a delightful exercise in nostalgia for an aged Wizard. It sent me right back to the good old, bad old days and as such it shall recline on my shelf in well-deserved glory. I'm not sure, however, that that is what the programmer intended. Nor do I think I shall ever play it again.

Atmosphere	28%
Interaction	30%
Lasting Interest	40%
Value For Money	35%
Overall	**30%**



Rebel Planet

US Gold, £9.95 cassette

This is something of a preview, since the Wiz was sent a tape that turned out to be for the Spectrum. However, I braved those infuriating rubber keys just to bring you a quick low-down on this latest Adventuresoft (ie Adventure International) product.

Of course Adventure International have long gone down the tubes, but Brian Howarth and his merry men are still churning out the goods, now distributed by US Gold. *Rebel Planet* is based on one of the books from the Fighting Fantasy series by Ian Livingston/Steve Jackson.

Once loaded the screen takes on that familiar Brian Howarth/*Gremlins* format of graphics on top, text beneath, with a pleasingly redesigned character set and clear display. The pics on the Spectrum version are really very attractive indeed and there seems every reason to expect as good, if not better, on the Commodore.

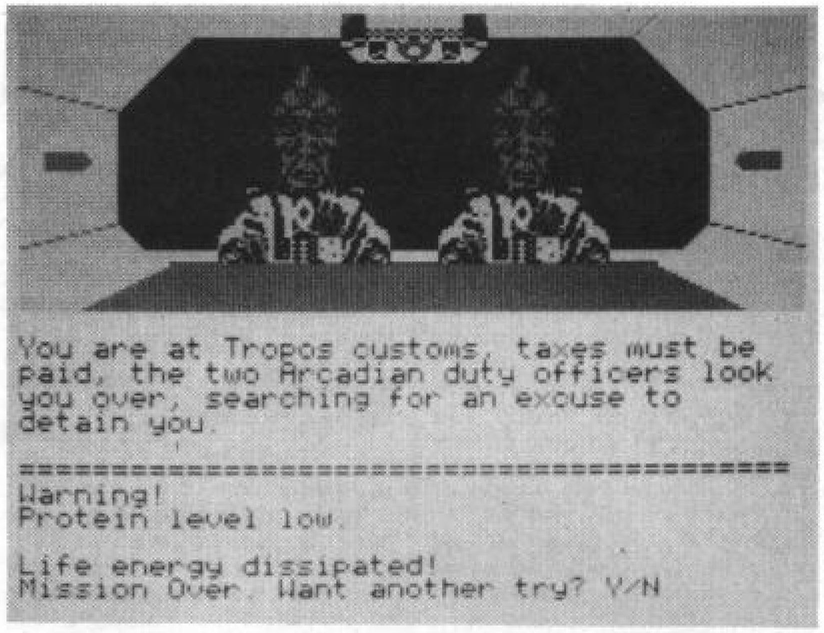
The plot and the gameplay are quite extensive and involved, unlike some previous Adventure International titles that just gave you a few locations and some tricky puzzles to solve. The alien Arcadian Empire is overrunning the Galaxy and is controlling its armies using a 'queen computer' which must be located and destroyed. You are disguised as a merchant trader and, in your good ship Caydia, you tour the universe picking up clues and objects that will help you in your mission.

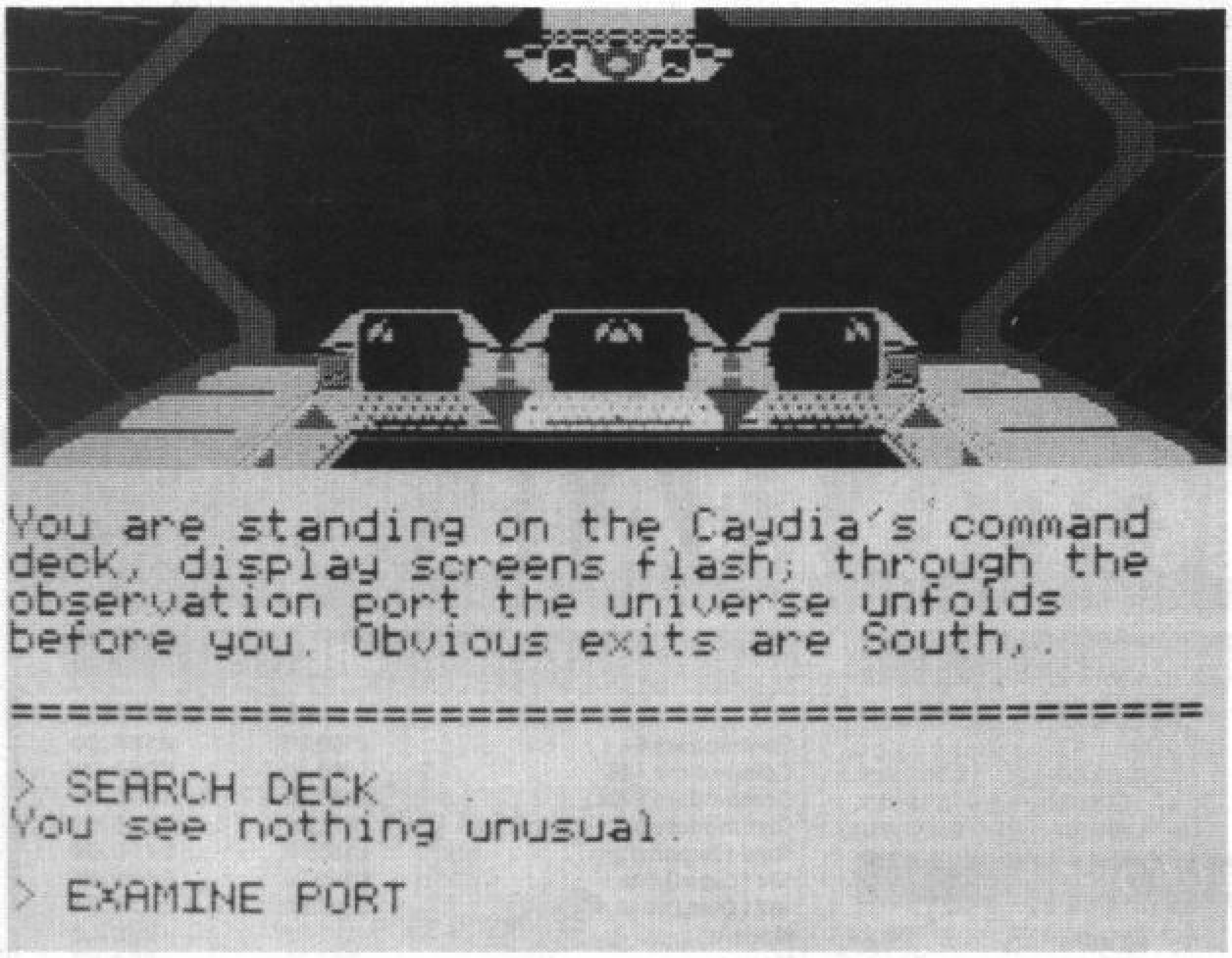
During the game you visit three planets according to a pre-planned flight plan. In order to avoid being left behind by your ship when it takes off again you have to keep an eye on your progress and, if necessary, delay the takeoff (which you can only do once). On the planets you must interact with other characters, some of whom are your allies and can give you valuable information. Your ultimate goal is to work out a nine-digit code that will give you access to the 'queen computer building' and then destroy the machine itself.

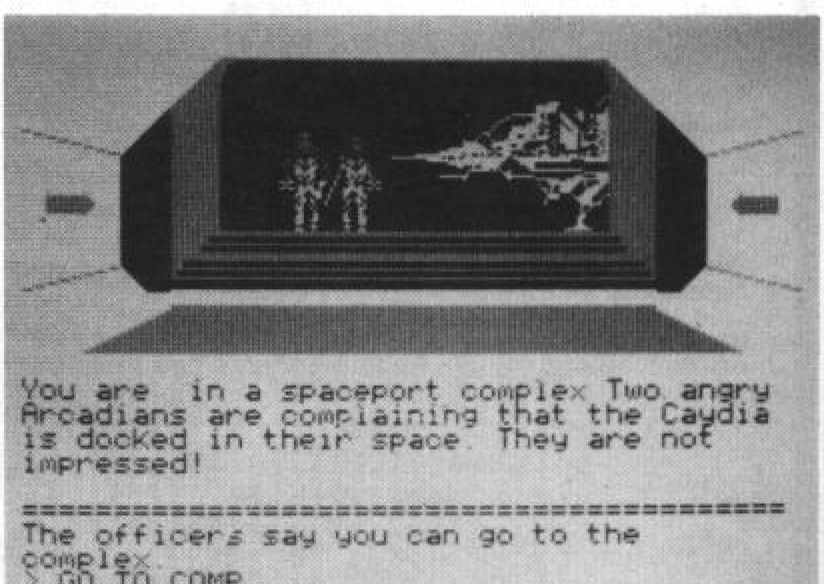
The parser on *Rebel Planet* seems to be one up on previous Adventure International titles. It claims to have about 400 words and although that isn't much by todays standards, it's still perfectly adequate to stave off feelings of frustration when you're entering commands. It understands some reasonably complex commands, including PUT (object) IN (other object) and accepts THEN and AND. What it doesn't do is help you much over vocab problems — 'QWERTY THE TREWQ' gets you the response 'Sorry, not possible' when 'I don't understand (word)' would of course be preferable.

My other niggle is that there isn't a RAM SAVE option — fast becoming standard in adventures (and about time too). Saving to cassette or disk is really too arduous, especially if you're picking up and dropping lots of objects and wish to do regular SAVES to fall back on. It's time that programmers of full-price adventures included this feature automatically — it should be a standard option, not a luxury.

Rebel Planet will undoubtedly be a popular program. The Wiz reckons it's something of an improvement on earlier AI productions, some of which I was rather rude about. However, I'm afraid that there's still rather too much marketing and rather too little programming going into these products. I feel a bit mean saying that, but the flashy packaging and mega-sales approach leaves one expecting (and hoping for) something special. This one's an improvement, but that's about all I can say . . .







"WE CAN'T ALL BE PERFECT..."

Wizard Tips

MORDON'S QUEST

Keep Tarzan on the hop by answering his question.
Persevere with the Admantium barrier.

KENTILLA

The Chief Urga has the small key.
Kill Ogeron for a black knife.
You can get moss from the river bank.

QUEST FOR THE HOLY GRAIL

To use the grenade you first have to remove the pin.
Use wedge to stop the door in Camelot closing, but don't go past the 3 headed knight with it.
Give the shrubbery to the knight who says 'Nic'.
Wear the Jester's Hat to reach the tunnel.
Don't put down the lamp when you have picked it up.

CASTLE OF TERROR

Armour, an axe, and three N's will get you through the guarded gate.
Push skull then take book to get through secret passage.
There are two mills! One has a rope and one has a rung.

TERRORMOLINOS

To voyage onto the beach you need a hanky, suntan lotion, trunks, and harpoon gun.

Thanks to Demi-Wizard **Martin Rimmer** for most of the above.

ULTIMA III

Visit Lord British who can up your hit points to 550.
If you own two ships there are no sea monsters.
You need lots of money for four hit swords etx from the City of Dawn.
The Moon gates seem to open about every 70 to 90 moves.

Thanks to **John Abberley** for the above.

WORM IN PARADISE

A wallet in the right hands could be the key back home.

Thanks to **Damian Murphy.**

Wizard's Mailbag

David Varley has been having fun since his name went onto the role of Clever Contacts. *'I've had loads of letters from all over the place — Denmark, Greece, Cyprus, New Zealand — On Good Friday morning I had a phone call at 7.30am from a lady in Australia asking for help on* Empire of Karn*!'*. I'm very jealous, David — when are the ladies going to start phoning ME up at 7.30 in the morning from Australia?

Iain Short wanted the Wiz to recommend five games for his birthday. Difficult, Iain, very difficult, because tastes differ so much. However, I do get a lot of letters like this, so here goes with five games you can rely on:

1) The Magician's Ball from Global Software
2) Heroes of Karn from Interceptor
3) Red Moon from Level 9
4) Sorcetor (disk-only) from Infocom
5) Bored of the Rings from CRL.

Try some of those, Iain — they're all accessible to beginners, but each of them will keep you busy for as long as your money's worth.

Michael Conroy has had a good idea for the column. Each month I'll leave aside some space for readers to fill with their comments on the Wiz! Or rather on the Wiz's reviews. If I slag off a game that you think is the best thing since sliced bread, or if I go overboard about a program you think should be THROWN overboard, then write me a short mini-review giving your point of view and your reasons. If there's space, I'll print it.

Phil Symonds wrote to the Wiz no less than six times this month. *'I have finished* Mindshadow *— it took me a day. What a disappointment — nice pictures, shame about the game. I didn't even have to use the help function.'* Phil also seems to have discovered a rather odd bug in the *Price of Magik* — while he's being a fish he gets zapped by Myglar, and the same thing seems to happen wherever he is if he says Monkey, Give me crowbar. Hmmm . . . can't say I've had this problem, but perhaps someone else knows what's going on there?

Finally, a long epistle from **Norman Cod** of Preston. *'Having recently solved* Starcross*, I would like to winge a bit . . .'* he writes.

'At the end, when you have to traverse the gap between the two central bubbles where there is no gravity, but there is air resistance, the solution is to use the gun. Firing it in the opposite direction to where you want to go. This is illogical as the gun emits a laser beam. Since light has negligible momentum and since momentum is always conserved a mass must travel forward for the gun to be pushed backwards.

'Also, after playing Zork I*, I was really disappointed by* Starcross *as the parser often let me down and the puzzles were few and often with obscure solutions.'*

Speak ill of an Infocom game?? Norman, really! However, the Wiz has to admit that he doesn't go a bundle on all the Infocom titles. I'd be interested to hear other readers' opinions of their different titles and perhaps we could set up some sort of chart. Anyone interested?

Clever Contacts

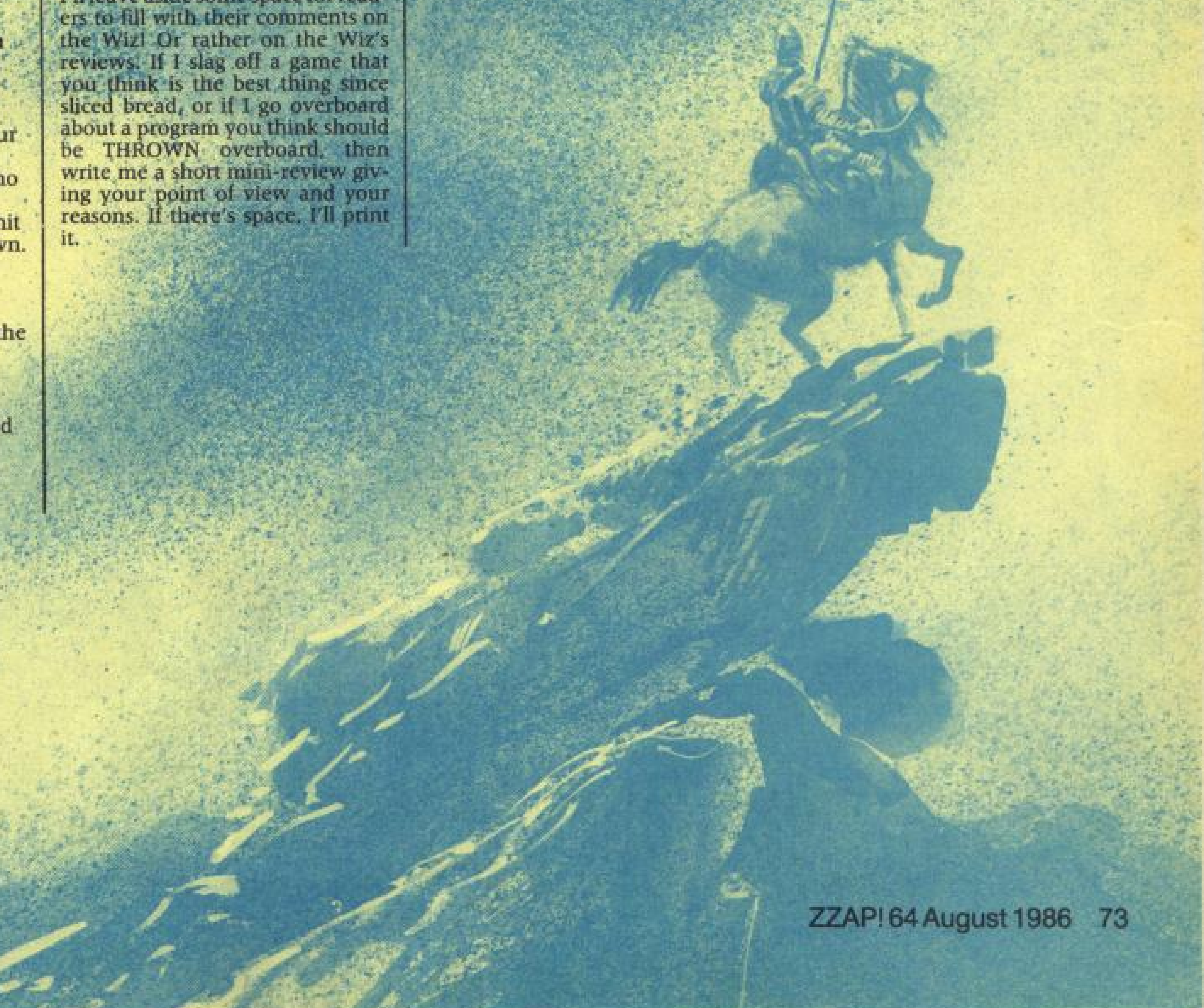
Help Wanted . . .

The Secret of St Brides — any help appreciated.
Sharon Lowndes, 39 Cornwall Road, Bordon, Hants, GU35 9PP

The Fourth Protocol — any help appreciated.
J Diamond, 18 Walker Road, Ayr, Ayrshire, KA8 9LB

Upper Gumtree and **Pub Quest** — please, someone help me before I kill myself!
Warren Taylor, 20 Langholme Street, Nelson, Lancs, BB9 0RW

Ultima III — how many moves in a day, where are the four shrines and other questions.
John Abberley, 179 Sopwith Crescent, Wimborne, Dorset, BH21 1SR



Help Offered . . .

The Hobbit, Spiderman, The Hulk, Sherlock, Eureka, and Claymorgue Castle.
Matthew Wilson, 39 Wedderburn Road, Woodlands, Harrogate, North Yorks, HG2 7QH Tel: (0423) 884754, 4.15pm to 10.00pm

Subsunk, Heroes of Karn, Voodoo Castle, Terromolinos, Jewels of Babylon, Mordons Quest, Empire of Karn, Crystals of Carus, Worm in Paradise, Zzzzz!, Feasibility Experiment, Valkyrie 17, Bored of the Rings, Pirate Adventure, Zork I, Kentilla, Never Ending Story, Mindshadow, Valhalla, Urban Upstart, Robin of Sherwood, Hampstead, Wizard of Akyrz, The Hobbit, Time Machine, Circus, Arrow of Death Pt II, Emerald Isle, Gremlins, Lords of Time, Sorcerer of Claymorgue Castle, Red Moon, Ten Little Indians, and Perseus and Andromeda.
Adventurescue, 32 Merrivale Road, Rising Brook, Stafford, Staffs, ST17 9EB

Borrowed Time.
Michael Bailey, 16 Harbley Street, Seaton Delaval, Tyne and Wear, NE25 0AA

Arrow of Death Pt I, Circus, Feasibility Experiment, Snowball, Ten Little Indians, Wizard of Akyrz, Lords ofTime, Golden Baton, Pirate Adventure, Return to Eden, Sorcerer of Claymoruge Castle, Adventureland, Arrow of Death Pt II, Erik the Viking, The Hulk, Mysterious Fun House, Spiderman, Time Machine, Waxworks, Emerald Isle, Gremlins, Ghost Town, Golden Voyage, Strange Odyssey, Savage Island I and II, Pyramid of Doom, The Count, Escape from Pulsar 7, Voodoo Castle, Secret Mission, The Pen and the Dark, Hampstead, Red Moon, The Hobbit, Robin of Sherwood, Bored of the Rings, Worm in Paradise, Hitch-hikers' Guide to the Galaxy, Zork I, Never Ending Story, Mindshadow, Subsunk, Wishbringer, and Infidel.
Alison Richardson, 112 Stockley Road, Barmston, Washington, Tyne and Wear, NE38 8EQ

Twin Kingdom Valley, The Hobbit, Heroes of Karn, Castle of Terror, The Hulk, Colossal Cave, and The Sorcerer of Claymorgue Castle.
Phil Symonds, 29 Goliath Close, Roundshaw, Wallington, Surrey, SM6 9HN

The Fourth Protocol (Parts I and II), Perseus and Andromeda, Wizard of Akyrz, Castle of Terror, Ring of Power, Erik the Viking, The Hobbit, Hacker, and Zork III.
Kevin Birchall, 1 Brick Row, Clough Lane, Simonstone, Lancs, BB12 7HW Tel: (0282) 74087, after 5pm

Hampstead, The Hobbit, Eureka (Prehistoric), Quest for the Holy Grail, and The Sorcerer's Apprentice.
Christopher Lewis, 100 Priory Street, Carmarthen, Dyfed, SA31 1NB Tel: (0267) 233298, after 4pm

Lord of the Rings, Spiderman, Heroes of Karn, Empire of Karn, Mindshadow, The Hobbit, Terrormolinos, Never Ending Story, Gremlins, Red Moon, Erik the Viking, Return to Eden, and Eureka.
Michael Conroy, 21 Tenbury Crescent, Benton, Newcastle Upon Tyne, NE12 8BY

Heroes of Karn, Empire of Karn, Catacombs, Eureka, The Hulk, Spiderman, Mystery of Munroe Manor, The Hobbit, Forest of Doom, Pyramid of Doom, Quest for Merravid, Quest for the Holy Grail, Twin Kingdom Valley, Dungeon Adventure, Castle of Terror, Golden Baton, Perseus and Andromeda, Witch's Cauldron, Classic Adventure, Arrow of Death Part I, Pirate Adventure, Ten Little Indians, Ring of Power, Aztec Tomb Pt I, Gremlins, and Jewels of Babylon.
Simon Gaunt Tel: (0302) 726917, between 5pm and 9.30pm only.

Valhalla, Waxworks, Golden Baton, The Hulk, Spiderman, Snowball, Arrow of Death Pt I and II, The Hobbit, Hitch-hikers' Guide to the Galaxy, Terrormolinos, Hampstead, and Eureka.
Nick Wright, 1 Eastleigh Drive, Mickleover, Derby, DE3 5HZ

Zork I, II and III, Enchanter, Sorcerer, Starcross, Suspended, Planetfall, and The Hitch-hikers' Guide to the Galaxy.
Nigel Morse, 11 Green Leafe Avenue, Wheatley Hills, Doncaster, DN2 5RG Tel: Doncaster 61672, between 6pm and 8pm, weekdays only

Urban Upstart, The Helm, Subsunk, Circus, Ten Little Indians, Perseus and Andromeda, Arrow of Death Pt I, The Hulk, Spiderman, Adventureland, Secret Mission, Sorcerer of Claymorgue Castle, Gremlins, Lords of Time, and Colossal Adventure.
Gavin Berry, 25 Beauvale Road, Hucknall, Nottingham, NG15 6PF Tel: (0602) 635117, between 2pm and 5pm only

Hacker, Dragonworld, Hampstead, Empire of Karn, and Heroes of Karn.
Lynn Leech Tel: (0942) 606900, after 6pm and Sundays

Heroes of Karn, Voodoo Castle, Ten Little Indians, The Lost City, Wizard of Akyrz, Quest for the Holy Grail, and The Hobbit.
Paul Flanagan, 6 Corry Belleek, County Fermanagh, N Ireland



Quest for the Holy Grail, The Hobbit, Grand Larceny, Castle of Terror, Terrormolinos, Ring of Power, Gremlins, Danger Mouse in the Black Forest Chateau, Adventureland, Hulk, Red Moon, Ten Little Indians, Heroes of Karn, Spiderman, Mindshadow, Arrow of Death Pt I, Mordons Quest, Crystals of Carus, Never Ending Story, Return to Eden, Emerald Isle, Wizard of Akyrz, Circus, and Escape From Pulsar 7.
Graham Robson, 169 Buddle Road, Benwell, Newcastle-upon-Tyne, NE4 8JW

The Hobbit, Twin Kingdom Valley, The Hulk, Gremlins, Eureka (Prehistoric), Sherlock, Valkyrie 17, Macbeth II, and Valhalla.
Kevin Eason, 24 Bulwer Road, Kirkby-in-Ashfield, Nottingham, NG17 8DR Tel: (0623) 753725, after 4.30pm weekdays, or after 2pm weekends

The Hobbit, The Hulk, Spiderman, The Time Machine, and Return to Eden.
Clyde Meli, Villa Yvonne, 36 Ta'Xbiex Terrace, Ta'Xbiex, Malta

The Hobbit, Tower of Despair, Eureka, Perseus and Andromeda, Colossal Cave, Wizard of Akyrz, Munroe Manor, and The Fourth Protocol (Part I).
Geoff Wing, 171 Beadlemead, Netherfield, Milton Keynes, MK6 4HV Tel: (0908) 661287

Ultima III, Zork I, Fahrenheit 451, The Hobbit, Twin Kingdom Valley, and Urban Upstart.
John Macvie, 22 Loanhead Street, Kilmarnock, Ayrshire, KA1 3AU Tel: (0563) 42816, between 6pm and 9pm only

Hampstead, Snowball, Terrormolinos, Gremlins, Never Ending Story, and Heroes of Karn.
David, 179 Gilbert Road, Smethwick, Warley, West Midlands, B66 4PT Tel: 021 565 2492

The Hobbit, Erik the Viking, The Fourth Protocol (part I and II), Hacker, Castle of Terror, Zork III, and The Ring of Power.
Steven Kelly, 4 South View, Whins Lane, Simonstone, Burnley, Lancs BB12 7QU

Eureka.
Andrew Froggatt, 195 White Swan Road, Mt Roskill, Auckland 4, New Zealand

Heroes of Karn, Empire of Karn, The Hobbit, Gremlins, Terrormolinos, Never Ending Story, Mindshadow, Lord of the Rings, Spiderman, Zim Sala Bim, Erik the Viking, The Pen and the Dark, and The Fourth Protocol (Part I)
Kevin Murphy, 13 Munro Street, Kirkcaldy, Fife, KY1 1PX Tel: (0592) 201384

Zork I, II and III, Planetfall, Witness, Deadline, Suspect, Enchanter, Sorcerer, Infidel, Suspended, Starcross, Seastalker, Cuthroats, Hitch-hikers' Guide to the Galaxy, Spiderman, The Hulk, Voodoo Castle, Mission Impossible, Pirate Adventure, Pyramid of Doom, The Count, Adventureland, Strange Odysseys, Golden Voyage, Mystery Funhouse, Ghost Town, Robin of Sherwood, Gremlins, The Time Machine, Escape from Palsar 7, Arrow of Death Pt I and II, Golden Baton, Perseus and Andromeda, The Hobbit, Hampstead, Terrormolinos, Amazon, Dragonworld, Perry Mason and the Mandarin Murder, Erik the Viking, Mindshadow, Tracer Sanction, Dallas Quest, and Aztec Tomb Pt I.
Christian Martensen, St Kongensgade 72, 1264 KOBENHAVN K, Denmark

Contacting The Wiz

The Bearded One really enjoys hearing from other members of the Guild of Wizards (ie anyone who reads these pages). I'm particularly interested in suggestions for new material or ideas for the column. Other subjects I'm currently interested in writing about are on-line games like MUD and Shades, as well as other more obscure adventuring pastimes. Please note, however, that the Wiz is NOT a helpline! If you're stuck, try one of the Clever Contacts.

Write to me c/o ZZAP!, or if you have a modem get me on **BT Gold 83:JNL251** or on **Prestel/Micronet 919994854.**

ZZAP! READERS TOP 30 For AUGUST 1986

Chart Voting Draw Winners
Winner (£40 worth of software plus ZZAP! T-shirt); **Hayden Ray Tillet**, Bexley, Kent
Runners up (ZZAP! T-shirt and cap): **Terry Barter**, Peterborough, Cambs; **Paul Conway**, London N20; **Benjamin Wong**, Welwyn Garden City, Herts; **Paul Robert Greenan**, Rugby, Warwicks

1 *(1)* **URIDIUM** *(10%)*
Hewson, £8.95 cass, £12.95 disk
ZZAP! Overall Rating 94%

2 *(2)* **PARADROID** *(8%)*
Hewson, £7.95 cass, £12.95 disk
ZZAP! Overall Rating 97%

3 *(3)* **MERCENARY** *(8%)*
Novagen, £9.95 cass, £12.95 disk
ZZAP! Overall Rating 98%

4 *(30)* **INTERNATIONAL KARATE** *(7%)*
System 3, £6.50 cass, £10.99 disk
ZZAP! Overall Rating 91%

5 *(7)* **HARDBALL** *(5%)*
US Gold/Accolade, £9.95 cass, £14.95 disk
ZZAP! Overall Rating 93%

6 *(6)* **SUMMER GAMES II** *(3%)*
US Gold/Epyx, £9.95 cass, £14.95 disk
ZZAP! Overall Rating 97%

7 *(5)* **WINTER GAMES** *(3%)*
US Gold/Epyx, £9.95 cass, £14.95 disk
ZZAP! Overall Rating 94%

8 *(8)* **THE EIDOLON** *(3%)*
Activision, £9.99 cass, £14.99 disk
ZZAP! Overall Rating 97%

9 *(10)* **BOUNDER** *(2%)*
Gremlin Graphics, £9.95 cass, £14.95 disk
ZZAP! Overall Rating 97%

10 *(4)* **COMMANDO** *(2%)*
Elite, £9.95 cass, £12.95 disk
ZZAP! Overall Rating 77%

11 *(11)* **YIE AR KUNG-FU**
Imagine, £8.95 cass
ZZAP! Overall Rating 68%

12 *(25)* **SUPERBOWL**
Ocean, £9.95 cass
ZZAP! Overall Rating90%

13 *(9)* **ELITE**
Firebird, £14.95 cass, £17.95 disk
ZZAP! Overall Rating

14 *(-)* **THRUST**
Firebird, £1.99 cass
ZZAP! Overall Rating

15 *(13)* **KUNG-FU MASTER**
US Gold, £9.95 cass, £14.95 disk
ZZAP! Overall rating 79%

16 *(17)* **ROCK 'N' WRESTLE**
Melbourne House, £8.95 cass
ZZAP! Overall Rating 53%

17 *(15)* **KORONIS RIFT**
Activision, £9.99 cass, £14.99 disk
ZZAP! Overall Rating 96%

18 *(12)* **PITSTOP II**
US Gold/Epyx, £9.95 cass, £14.95 disk
ZZAP! Overall Rating 91%

19 *(-)* **SPINDIZZY**
Electric Dreams, £9.99 cass, £14.99 disk
ZZAP! Overall Rating 98%

20 *(18)* **RAMBO**
Ocean, £8.95 cass
ZZAP! Overall Rating 65%

21 *(22)* **FIGHT NIGHT**
US Gold/Sydney, £9.95 cass, £14.95 disk
ZZAP! Rating 93%

22 *(19)* **REVS**
Firebird, £14.95 cas, £17.95 disk
ZZAP! Overall Rating 96%

23 *(22)* **WHO DARES WINS II**
Alligata, £7.95 cass
ZZAP! Overall Rating 90%

24 *(14)* **WAY OF THE EXPLODING FIST**
Melbourne House, £9.95 cass
ZZAP! Overall Rating 93%

25 *(28)* **BOMBJACK**
Elite, £9.95 cass, £12.95 disk
ZZAP! Overall Rating 47%

26 *(24)* **ZOIDS**
Martech, £8.95 cass
ZZAP! Overall Rating 96%

27 *(27)* **DROPZONE**
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ZZAP! Overall Rating 95%

28 *(-)* **SPELLBOUND**
MAD/Mastertronic, £2.99 cass
ZZAP! Overall Rating 94%

29 *(-)* **STARQUAKE**
Bubble Bus, £8.95 cass
ZZAP! Overall Rating 93%

30 *(-)* **V**
Ocean, £9.95 cass
ZZAP! Overall Rating 40%



YOU COULD WIN SOFTWARE BY VOTING FOR THE ZZAP! READERS TOP 30 CHART!

Every month we give away an amazing **£40 worth of software** to the first person whose ZZAP! READERS TOP 30 VOTING FORM is pulled from the bag. The winner also receives a super ZZAP! 64 T-shirt. Four runners up get a T-shirt and a ZZAP! Cap. So all you have to do is fill out the form below, remembering to put your name and address down, list your five favourite games in descending order (remember they must be released games that you have played), state which software you would like (to a total value of £40) should you win, and your T-shirt size (S,M,L). Then send your form in to the address shown.

ZZAP! 64 TOP 30 VOTING COUPON

(Please write in block capitals)

Name ....

Address ....

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Postcode ....

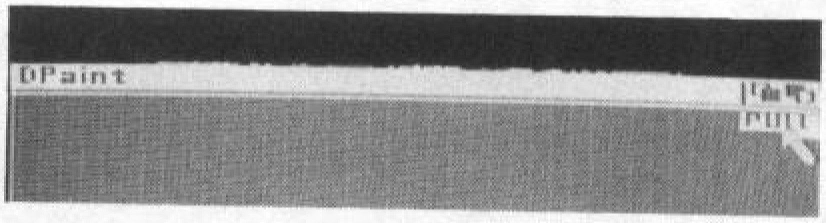
I am voting for the following five games:

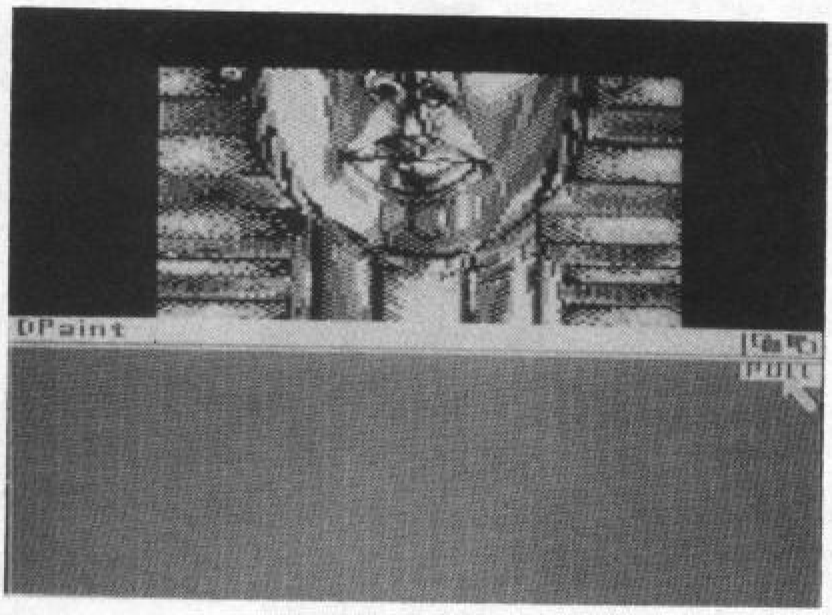
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5 ....

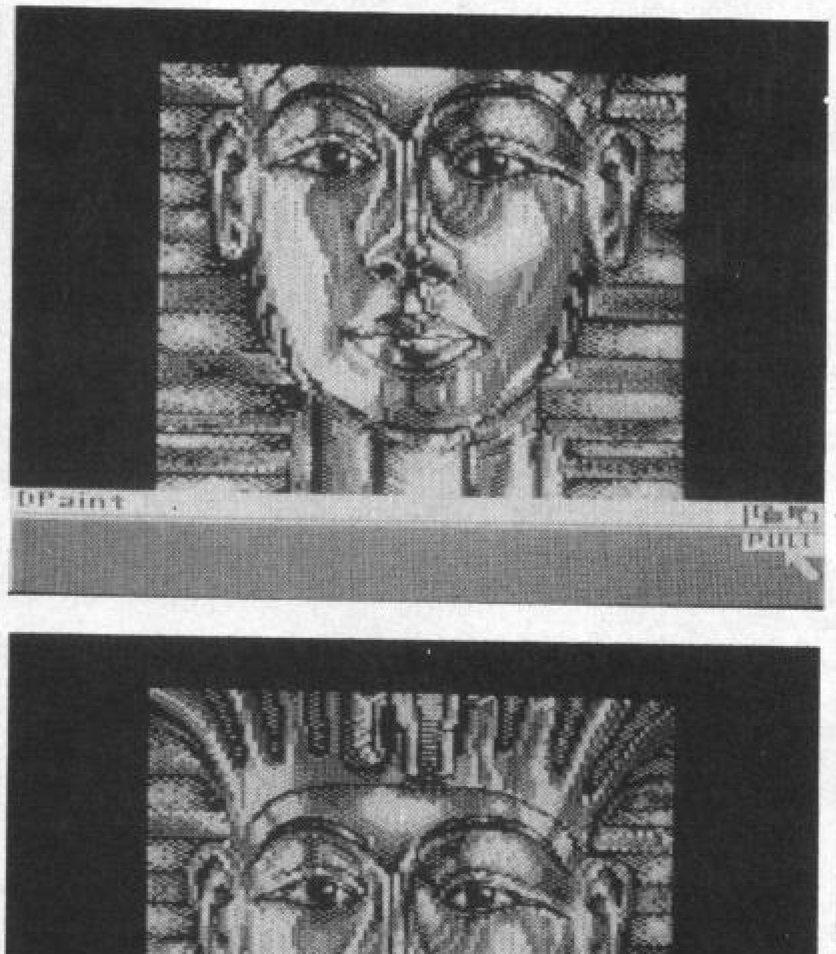
If I win the £40 worth of software, the games I would like are:
Game (and software house)

My T-shirt size is S/M/L

ZZAP! TOP 30, PO BOX 10, LUDLOW, SHROPSHIRE SY8 1DB









POWERWINDOWS, a very neat D-Paint p' take from **Bob 'n' Doug** (aka **RS4** and **MACH81**, or **Kinetic Design**). By using a joystick in port 2 the hi-res piccy of TUTANKHAMEN can be moved up and down a la Amiga.

FUTURE SHOCK, by **Mat** and **Psy**, with music from **DEMON**.



In his last Cnet piece before leaving Ludlow to return to the Lizard Lounge south and the smoky Wen (ie London), GARY LIDDON catches up on the netters gossip.

Have had a great amount of fun with the modem this month, almost as much fun as laughing at Gary Sumpter's terylene flairs, God are they funny. You can wipe a man out at twenty paces with those. Tacky clothing aside, June (remember we write this *before* you read it) was really the month of Party Line. We managed to log on nearly every night and chat to any unsuspecting netters that may have been foolish to wander into the lobby, 'Hello,' we'd say (we're always so polite you see) and more often than not the response 'Oh no, not Ccrap! 64' would quickly float back. It's amazing just how witty some people are! How we laughed and laughed and laughed.

Spotty kiddies aside (yes I am talking about you, **ALEX**) Party Line has really been a lot of fun recently especially very late at night when things tend to hot up a few degrees as programmers decide to take the odd hour or so off their latest masterpiece to grace the wireways for a bit of chat. A truly special mention must go to **CY1** who wins the Uncle Carrot Endurance medal after spending around four hours on party along with us. For us to spend four hours with our 64 hooked up to a Brummy node via aunty Telecom isn't that bad I suppose, the company foots the bill seeing as it's all good PR and a lot of fun *(Who says? -ED)*. Much cheaper than Prestel anyway — but I rather expected that not that many people would be interested in marathon Party Line sessions with it costing around a pound an hour. Practice proved theory well and truly wrong. Honourable mentions must go to Party Line veterans **Rizo, Wiggy, Mat, Psy, Gi Joe, Mike, Deadman, Golem, Bob, Doug, Llama**.

DEMOS

Well okay, let's have a little bit of a demo spot since that's what most people seem to be into at the moment. **Mat** and **Psy** are the main users of the traditional demo format (pretty pic, neat music and scrolly-by hellos) and this month saw the upload of FUTURE SHOCK (in Metal Bar at 182010). As demos of this sort go FUTURE SHOCK really demonstrates the refinement of an art, it's very good indeed and is well worth the downloading time of any netter (often a fair wedge of minutes with Cnet). Although we can show the great pictures on these pages they obviously give absolutely no inkling of the brill music by **Demon**, an up-and-coming young binary musician whose ditties are about the best to be heard on the net. No justice is also done to Psy's coding either that makes everything so visually interesting. If, by now, you're feeling envious of the lucky people who've got a modem then go out and buy one yourselves.

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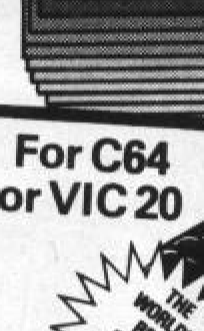
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Super Snooper lets you examine decode and change any program directly on the disc in your drive.

- Gives readout of each sector/track in Hex, Decimal and ASC II
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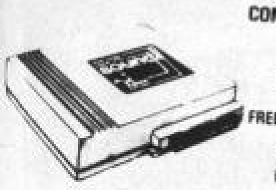
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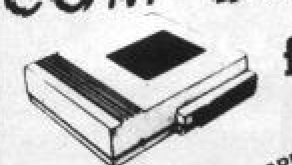
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This is the module that gives Fast Hack'em its power. The parameters module contains dozens of "Parameter Keys" that are used to unlock those heavily protected programs. Each parameter is designed for a particular software brand or even a particular program. Other copy programs may make strong claims - but without special parameters they just can't cope. Datel will be offering updates to Fast Hack'em on a quarterly basis, featuring 20-50 new parameters plus other improvements as the're made. Prices to be £6 plus old disk.

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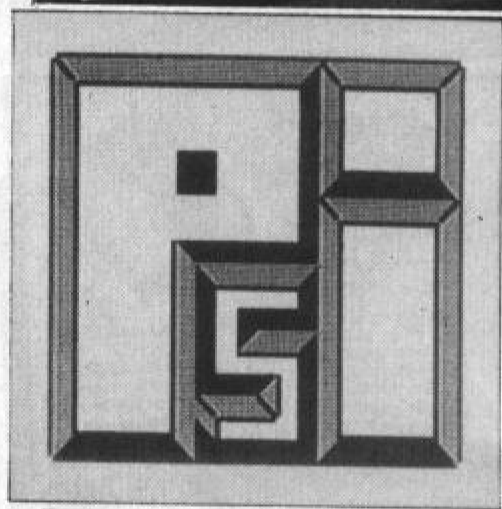
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THE COMPUNET PAGE

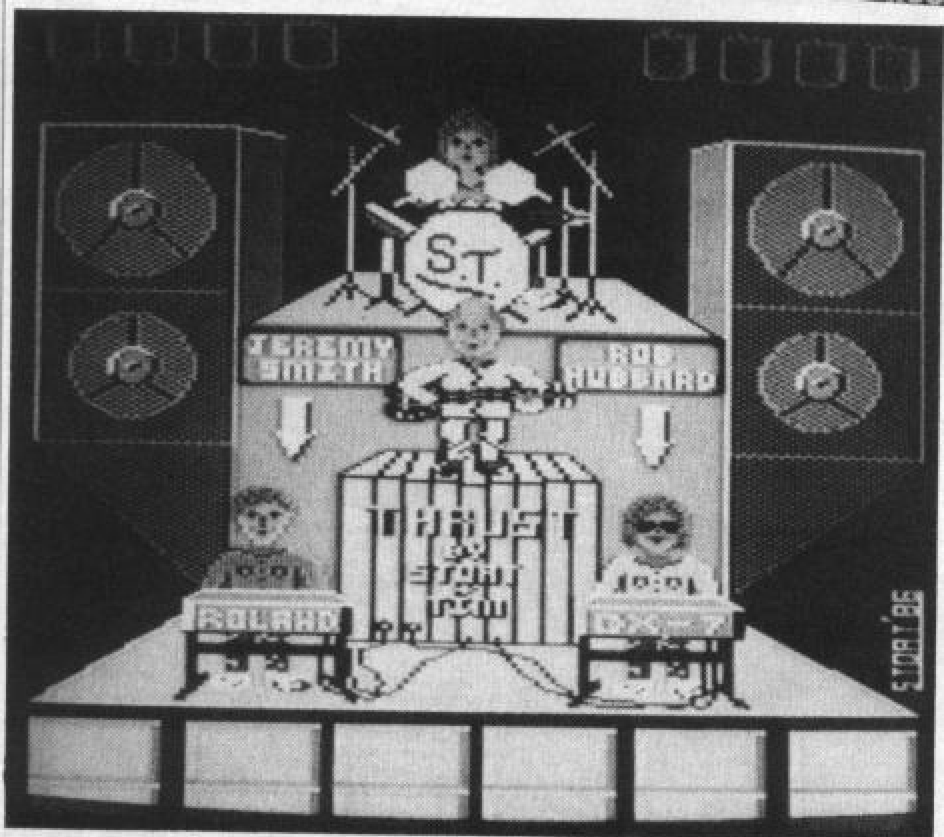




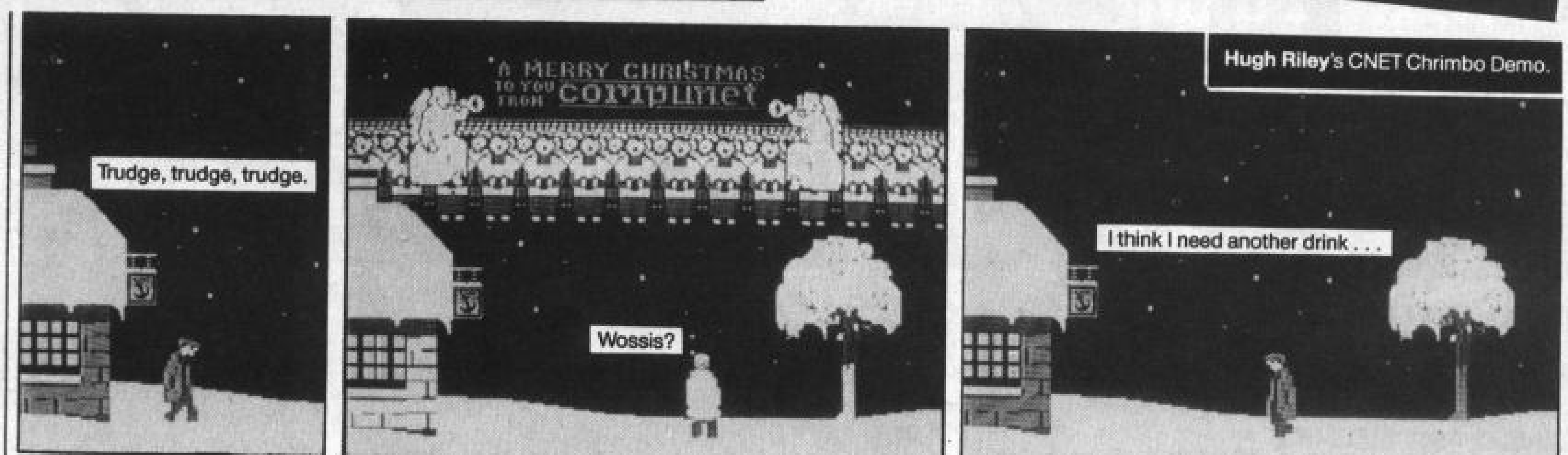




A few text frame logos from **Hugh Binns (RB15)**, who was recently made The Art Gallery's official logosperson.



THRUST CONCERT, by **Stoat** and **Tim**, with music from **Rob Hubbard**.



Hugh Riley's CNET Chrimbo Demo.

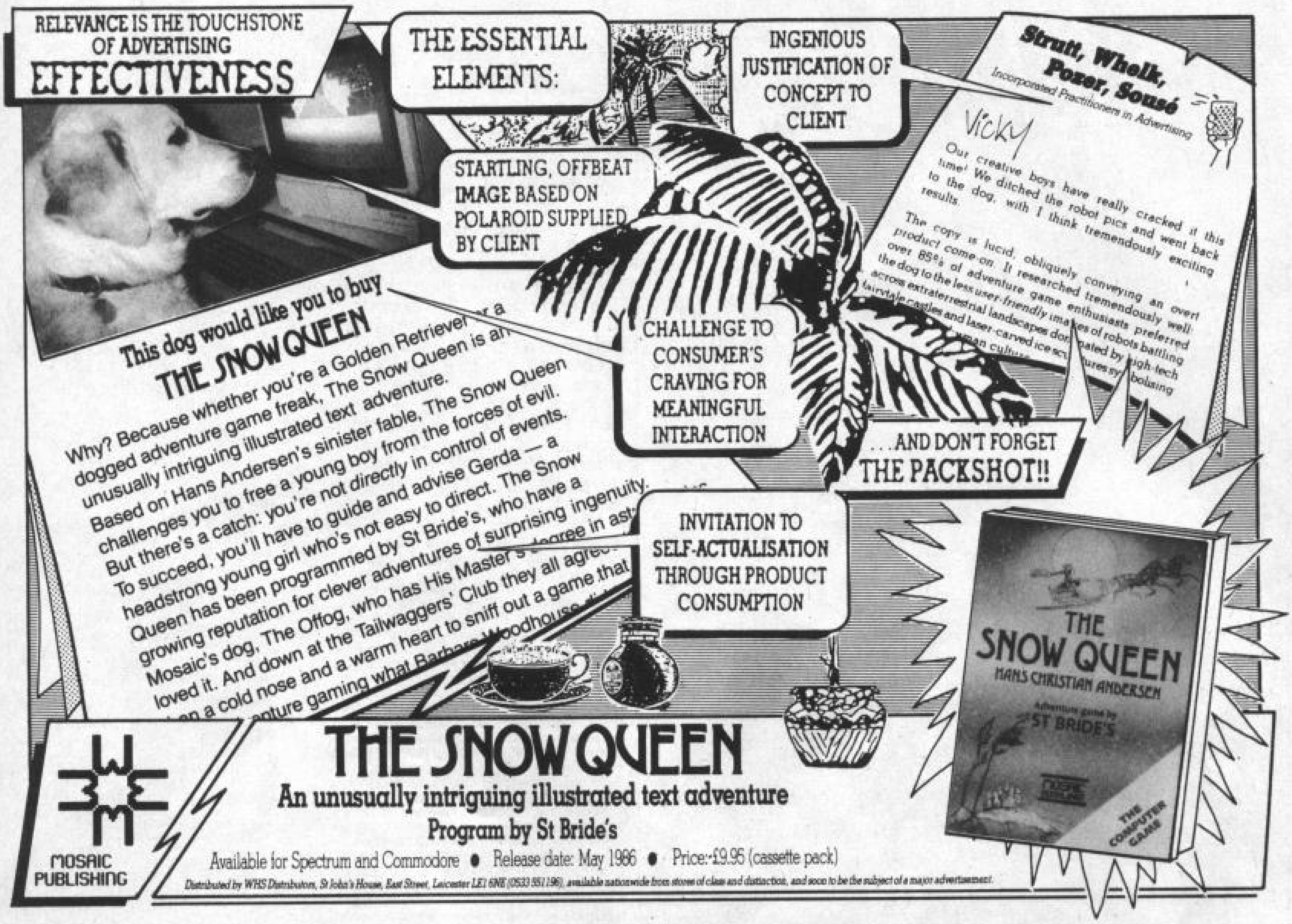
Slightly less than standard is **Mr Minter**'s (yes, the hairy sheep loving one) DNA. With some very clever raster splitting, the clever chap has got two strands of sprites oscillating in sinusoidal movements over the screen. For some strangely indefinable reason DNA is very pretty to look at and great fun to muck around with. There's a whole bunch of presets to change colours, frequency, speed and other such factors. There's a piccy in this month's 'Daily Llama' but stills are useless, you really need the program to look at. Hopefully there will be some sort of version of DNA in *Iridis Alpha* (memory permitting) as a pause mode for the pause mode. Look out soon for DNA II as it promises to be very interesting indeed.

Putting up demos is a great way to get attention and acclaim so it's a real wonder why software houses don't take advantage of this situation. Getting together some sort of demo of a forthcoming release and plonking it on the system is a marvellous way to get people enthusiastic about your forthcoming product. A real example of this is THRUST CONCERT by **Stoat** and **Tim**. It's a bright demo with a hacked out version of the *Thrust* music accompanied by an animated Hi Res screen with a band playing their instruments in time. Last time we looked at it, it received 79 votes of 9. We loaded up a copy of THRUST CONCERT at the Commodore Show and one kid went out and bought *Thrust* because he thought that Stoat and Tim's demo was included. And after all this good publicity Firebird start getting snotty about hacked out *Rasputin* music demos uploaded onto the system. Silly people, don't they recognise good publicity when it's given to them?

Another Demo of note is **CY1**'s URIDIBAD (crazy name, crazy upload), a wee mirthtake of *Uridium*. Just a bit of backdrop with a ship and firing and all that. URIDIBAD has even got 'Hi Garg' and 'Hi Zzap' written on the backdrop (what a pathetic attempt to get press coverage, that sort of thing doesn't work with us)! It's a bit of a mystery since we can't figure out why, when the really really stupid looking bas-relief sprite (it looks like a pair of scissors) wibbles its way onto screen, we burst into fits of laughter. CY1, we love you, you're just so insane.

Well that's it from me for this month and forever as I'm off to join a software company (No, it's not falling apart) called THALAMUS and under that ID you can MBX me if you really want to. Good old Gazza Penn will now be handling ZZAP! side of Compunet and he's still MBXable on ZZAP!64. All that needs to be said now is BYE.

Happy Netting



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Vicky
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Mosaic's dog, The Offog, who has His Master's
loved it. And down at the Tailwaggers' Club they all agree
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Distributed by WHS Distributors, St John's House, East Street, Leicester LE1 6NE (0533 551196), available nationwide from stores of class and distinction, and soon to be the subject of a major advertisement.

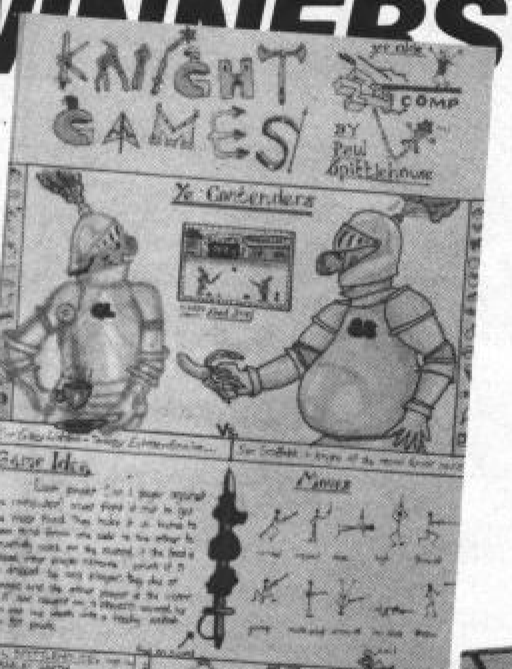


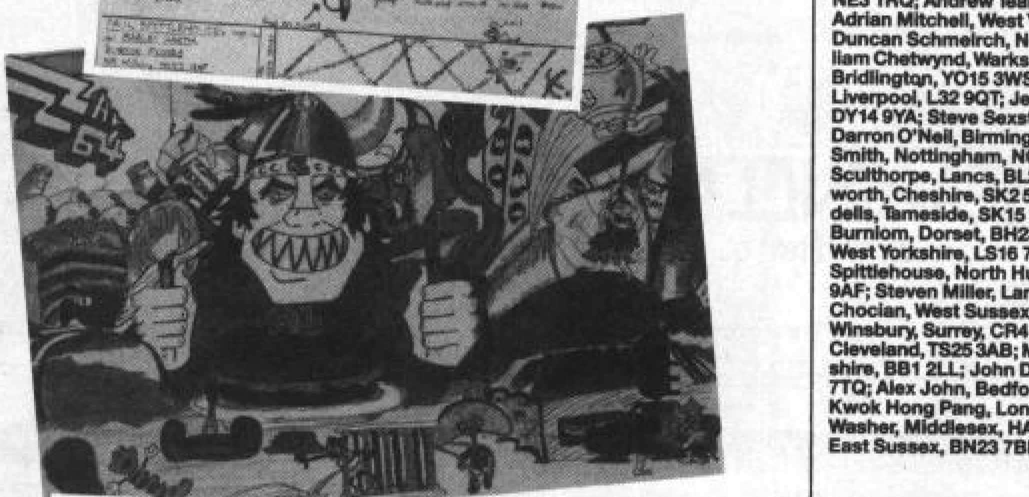
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WINNERS WINNERS WINNERS WINNERS







SIR SCOFFALOT COMPETITION

ENGLISH SOFTWARE were just putting the finishing touches to their KNIGHT GAMES and in a spirit of mediaeval daring, asked for the 50 best entries showing Gary Liddon causing digestive mayhem to be given a copy of KNIGHT GAMES itself. A veritable flood of disgusting pictures have arrived, and these seemed to be the best repast depicters:

W M Jones, West Midlands, DY7 6AU; William Church, Cornwall, PL14 6EH; Gary Smith, Notts, NG9 1QA; Steven Corner, Liverpool, L13 5YD; Barry Pringle, Middlesex, UB6 8DG; Neil Overy, West Sussex, BN18 9AJ; Christopher Swallow, Berkshire, SL1 6AQ; Carlos Wiggins, Dorset, BH19 1PQ; J Swindells, Tameside, SK15 1RD; Christian Besser, Essex, RM6 5RP; Christopher Wood, London, E9 5BD; Steven Garner, Cleveland, TS25 1XF; James Atkins, Hants, PO4 8HX; Martin O'Gorman, Cheshire, SK10 2JD; Duncan James Caddick, West Midlands, B70 8HQ; Neil McNicholl, Co Londonderry, BT46 5UX; Lee William Price, Warwickshire, CV11 6UQ; Phillip Ruston, Birmingham, B36 8HN; Darren Mugford, Hertfordshire, SG1 5JH; Paul Spittlehouse, Hull, HU12 9AF; Michael Lovejoy, Co Durham, DL5 4NB; Timothy Hogg, West Midlands, B62 8PE; Steven Miller, Lancs, OL6 8BX; Sohail Ashraf, Edinburgh, EH10 4ET; V Nelson, Paisley, PA2 8QS; Robert Smith, North Yorkshire, H62 8NE,, Matthew Lovejoy, Co Durham, DL5 4NB; David Hardy, Nottingham, NG5 4LA; Stuart Tomkinson, Staffs, ST4 6RU; Ivan Cross, Hampshire, RG25 1AE; Alex Stead, Worcester, WR6 6EF; John Griffiths, Mid Glamorgan, CF45 4EL; Parmjit Grewal, Middlesex, UB2 5EN; Thomas McCreery, Glasgow, G67 4JE,, Martin Lee, Devon, EX2 5NS; Ian Bennett, Staffordshire, ST3 4BZ; Andrew Teal, Leeds, LS26 OPW; M Aorn, Devon, EX20 2TD ; Iestyn Jones, Gwent, NP2 5HE; John Cryer, South Glamorgan, CF6 4JQ; Mark Davis, East Sussex, BN23 7BP; S J Wilkinson, Coventry, CV2 3JU; Neal McKenna, Cambs, PE4 6QJ; James Woodworth, Cheshire, SK2 5QU; Jason Beddall, Essex, IG9 6LN; Ian Fegan, Staffordshire, WS11 3TF; Paul Render, North Yorkshire, YO6 7RS,, Carlo Tartaglia, London, SW18 5TY,, Jimmy, Bolton, Lancs; Anthony Leyland, Stockport, SK12 7HX

HELP A MINION FIGHT BACK

Yes, you could help me hit back at the miserable ZZAP! team by winning DOMARK'S super presentation sword to celebrate the release of their new game GLADIATOR. 30 runners up get a DOMARKED FOR LIFE T-shirt. The object was to design a super-efficient laccy band prjectile delivering weapon. The response was tremednous and there were some really amazing devices that arrived at the broom closet door. So who's the gladiator then? Well it turns out to be laccy band hurling designer **John R Howarth**, from Belfield, Rochdale. Watch out Oldham when sword wielding Mr Howarth is over for the day! The 30 runners up are:

William Church, Cornwall, PL14 6EH; Graham Hodge, Leicestershire, LE15 7ES; Andrew J H Bullock, Aylesbury, Bucks; James Portsmouth, Newcastle-Upon-Tyne, NE3 1RQ; Andrew Teal, Leeds, LS26 OPW; Adrian Mitchell, West Yorkshire, HD7 2JY; Duncan Schmeirch, Notts, NG16 3FN; William Chetwynd, Warks, CV10 ODR; J Dench, Bridlington, YO15 3WS; Jason Kennedy, Liverpool, L32 9QT; Jeremy Hogg, Worcs, DY14 9YA; Steve Sexstone, Kent, BR2 9LE; Darron O'Neil, Birmingham, B17 9EW; Gary Smith, Nottingham, NG9 1QA; Darren J Sculthorpe, Lancs, BL2 3QU; James Woodworth, Cheshire, SK2 5QU; J (SWINIE) Swindells, Tameside, SK15 1RD ; Graham Burniom, Dorset, BH23 8DS; Terry Gilligan, West Yorkshire, LS16 7SJ; Paul Spittlehouse, North Humberside, HU12 9AF; Steven Miller, Lancs, OL6 8BX; Peter Chocian, West Sussex, RH10 3TB; Mark Winsbury, Surrey, CR4 3QE; M Linklater, Cleveland, TS25 3AB; Mark Coleran, Lancashire, BB1 2LL; John Doyle, Ayrshire, KA3 7TQ; Alex John, Bedfordshire, LU6 3EQ; Kwok Hong Pang, London, W7 1AR; David Washer, Middlesex, HA9 9SL; Mark Davis, East Sussex, BN23 7BP



GIRLY PENN'S BLACK HOLE COMP

ELECTRIC DREAMS wanted 30 ZZAP! readers to win a copy of their Sizzler, SPINDIZZY by dizzily wending your way through the differences between two Oli-pix. Donning his world famous nightie once more, Gary Penn picked the following correct entries and a copy of SPINDIZZY should be on its way to:

Finlay Bell, Northumberland, NE48 3PZ; Jason Thomas, Surrey, CR2 5BS; M Norman, Hants, PO8 8RL; Jonathan Owens, South Wales, CF6 4HG; Christopher Parkes, Birmingham, B46 3EG; Nick Laslett, Kent, CT3 4DT; S Rutherford, Oxon, OX9 4RX; Paul Bates, London, SE6 4LS; Robert Betts, Norwich, NR7 8PT; Danny Bloom, Birmingham, B15 2NG; Kevin McHugh, Manchester, M33 4HY; Stuart Edwards, Walsall, WS3 4PG; M Smith, Glos, GL51 6BP; Steven Hughes, Renfrewshire, PA7 5ET; Stephen McMahon, Glasgow, G78 1AQ; Raymond Young, Lanarkshire, ML12 6SD; Gregg Rainer, Donnybrook, Ireland; Ian Briton, Cardiff, CF4 8LX; Brian Newnes, Ellesmere Port, L66 1RP; W W Cunningham, Edinburgh, EH14 2AL; Wendy Howard, Herts, EN11 9EE; Bhavesh Patel, Leicester, LE4 6QA; Stephen Green, Middlesex, UBS 4AA; Duncan Caddick, West Midlands, B70 8HQ, , Mark Kelly, Oldham, OL9 7ER; N A Dilworth, Lancs, BB12 6EA; S Bish, Essex, RM11 1DN; Ben Archard, Streatham, London; Miss C J Beadell, Surrey, GU8 5RW; Mark Rawlinson, Strathclyde, ML3 6PN

GORGEOUS POUTING FLATHEAD COMPETITION

This was another of those 'We love you all readers' ZZAP! comps, in which the winning caption to the candid photograph of Gorgeous pouting flathead, Andrew Wright (late of ACTIVISION, now with the new Newsfield software house THALAMUS) receives either a Commodore 64 plus 1541 disk drive OR a Commodore 128 starter pack. After much head scratching the team, Andrew himself was manacled to the table and he picked **'THAT'S NOT WOT I MEANT WHEN I SAID "GRAB SOME NUTS — GRAEMEEEE!!!"** as the best. Strange sense of humour! Well done its creator, **Jack Diamond** from Ayrshire KA8 9LB. Make your choice of computer and let Aunty Aggie know. Six runners up each get a ZZAP! Sweatshirt and cap, and they are:

Paul Gardiner, Cleveland, TS3 9LL; Ross H Adam, Midlothian, EH22 2NZ; Carl Adams, London, SW17 7PS; David Finlay, Sunderland, SR2 ONS; Adrian Mitchell, West Yorkshire, HD7 2JY; Ian Lyden, London, SW17 OJY

The Electric Dreams Design a Games comp is still being sorted out, more next month!



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THE REAL THING — OR ARTIFICE?

Last month's images seemed to place reliance on eyes and ways of seeing; this month's works (with one notable exception) take their influences from advertising vehicles. Indeed, two are actually advertisements in their own right.

There is a cherished belief that advertising imagery is not art, that the very commercialism inherent in selling images debases the work. Yet the cynic may well hold that the principal masterpieces of the 13th and 14th century were, in themselves, advertisements — 'the Holy Roman Catholic Church, you know it makes sense . . .' or perhaps less cynically; 'Reaching for a better way of life, the Holy Spirit refreshes those parts other worldly concerns leave untouched . . .' These would have been accompanied on medieval television by a tasteful chant performed by the Montiverdi Singers.

Advertisers need to communicate a sophisticated, confident and life enhancing richness, and in their search for the right image have frequently been responsible for creating art forms of enduring freshness (also, quite the reverse of course). Since the Impressionist period, current art forms have been seized with enthusiasm and converted to the purposes of Mammon — or money. Today, it seems to me hard to distinguish between the value of pictures done for 'art's sake' and those done for commercial reasons. In the end it is the power of the individual idea and its technical execution that should count. As Television advertising moves increasingly towards computer generated images, so computer hacks are moving towards television advertising concepts.

Brigitte van Reuben

THE REAL THING (by Hugh Riley)

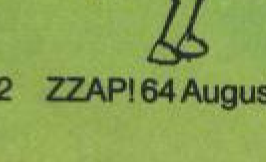
There may be several objects that sum up the 20th century in future historian's eyes, but certainly the Coke bottle and can will be one of them. This animated gem by Riley has no humour as such and relies entirely on the perceived value of the object depicted. Eschewing the more comon delight in rendering hundreds of glistening condensation beads on the can sides, Riley has opted for a stark and simple representation, revelling more in the simple shapes and colours. Perhaps by ignoring the advertiser's concept of tickling the taste buds with refreshing 'coolness', this work becomes more of an anti-advertisement.



SHOES (by Hugh Riley)

In delightful contrast to *The Real Thing*, *Shoes* is a rip-roaring cosmic joke on the subject of nature conservation and needless cruelty to wildlife. The alligator's head is beautifully rendered in vigorous textures, creating a vivid sense of life that contrasts ominously with the flatly described shoe shape behind — a shoe designer's dream. The comic strip element (the arrows) seem clearly to indicate using the shoe to kick the animal's head, stunning it ready for skinning. The rich combination of visuals and black commedy ideas embedded in this work make it one of Riley's strongest and best.







METAL BAR
(by Mat and Psy)

This is one of Compunet's delights, a 'scrolly-by' Hello message that has little to do with anything, although it makes an interesting comparison with Bob Stephenson's Tutankhamun picture on the Vidcom page this issue. Iron Maiden's Eddy, I am told, is the inspiration. As with some of the best works I have featured on these pages, this employs cool and simply applied colours with stark contrasts in the shading, giving a drawn feel to the picture.



A STEP CLOSER TO PERFECTION
(by Bob Stephenson & Doug Hare)

Stephenson and Hare (RS4 and MAC81) have been moving closer towards making advertising images that could well be sold and used in certain areas as advertisements. The two frames shown here are from an animated sequence in which the compact disc player tray shuts and the digital display indicates a music track being accessed and played. The text then fades in. There is little of the finer art subtleties here, this is rendered as a hard selling image which employs the 64's monochome palette to great effect in creating a slick and polished finished product.



GIANT P

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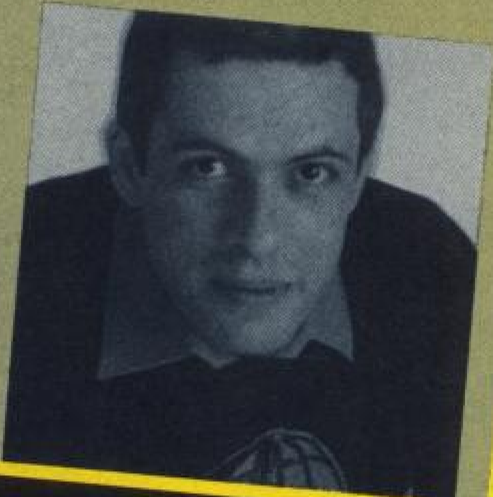
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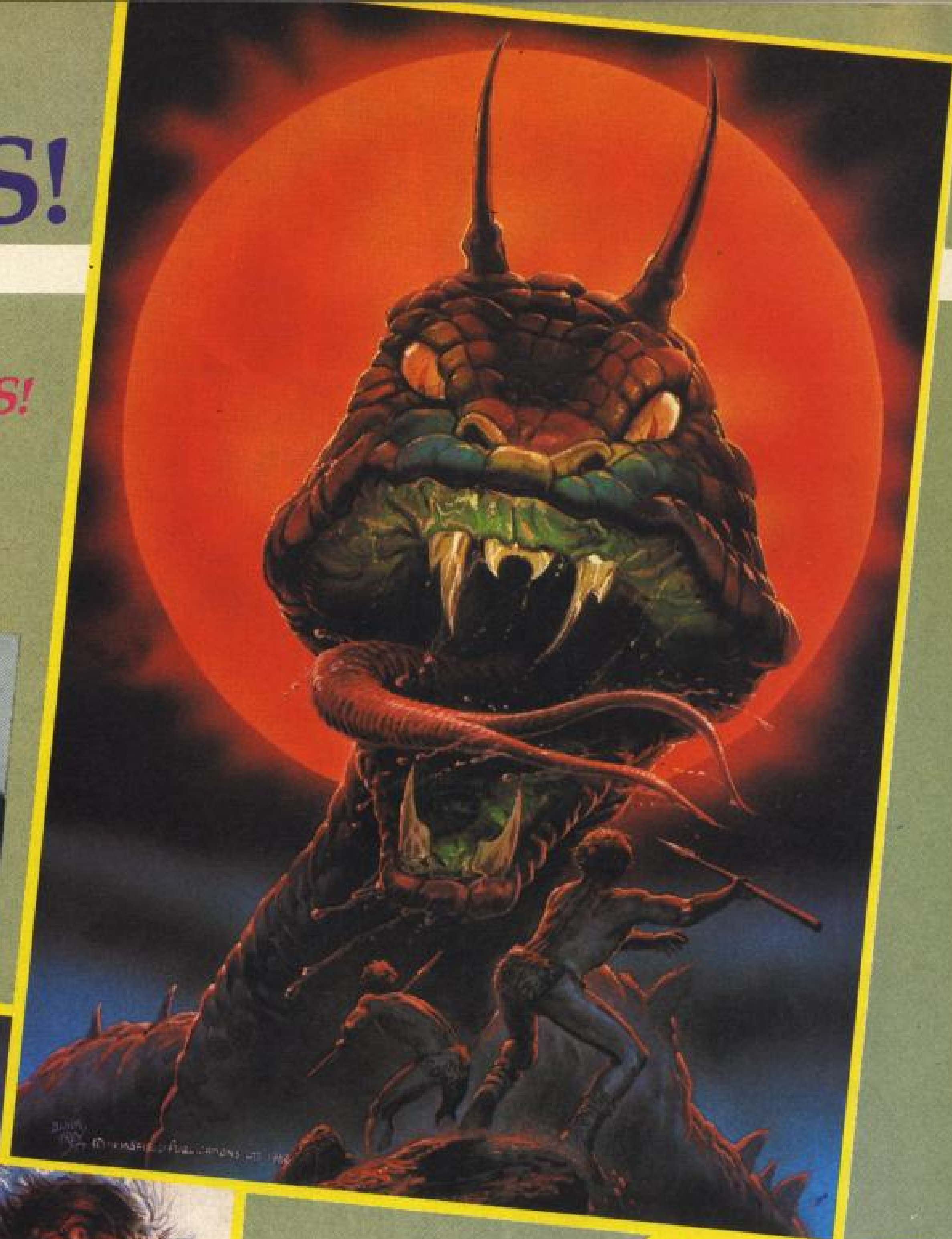


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GLITTERING PRIZES WITH RAINBIRD AND LEVEL 9!

Collect Your Share of £200 worth of jewellery

Ace adventure writers Level 9 have teamed up with Rainbird Software and have a range of stunning products in the pipeline. Rainbird will be taking on the sales and marketing side of selling adventure games for Level 9, leaving the Austin family free to concentrate on producing their games. Sounds like a good idea — I wonder if Uncle Tony from Rainbird would like to take on part of my responsibilities. Like dealing with the sharky ZZAP! reviewers, leaving me free to do what I'm best at: kipping. No, I suppose Rainbird have better things to do . . .

To kick off their new association, Level 9 and Rainbird are releasing Jewels of Darkness — an upgraded compilation pack of the world famous Level 9 trilogy which comprises Colossal Adventure, Adventure Quest and Dungeon Adventure. Priced at £14.95, the package comes on three separate cassettes and a novella and full colour poster are thrown in for good measure. The games themselves haven't just been taken out of the cupboard, dusted down and plonked onto some new cassettes either. Much upgrading has been involved, and the trio of adventures now feature the whizzo Level 9 language parser which can cope with multiple commands and a vocabulary of 1,000 words. Each game contains 200 graphic locations, so you shouldn't be short of pretties while you play.

And talking of pretties, the ZZAP! yobbos seem to have taken it into their heads that bodily adornment is the New Thing. Girly Penn has scampered out and purchased a trendy SWATCH watch, that's all fluorescent and has a transparent casing so you can see the workings. Telling the time is made a bit tricky — he keeps coming up with daft answers like ''ten past battery'' and ''five to winder spline'' when you ask him what the time is. Wally. A Mickey Mouse badge, to go with his girly nightie, generally completes the Penn ensemble.

Plonker of the Month award has to go to Sean ''Hang out your washing on the Maginot Line'' Masterson, erstwhile strategy/wargamer. Returning from a trip to the dark satanic Masterson homelands of Manchester the other day, he arrive in the office with a couple of wooden clothes pegs dangling from his shirt. Maybe he'd had to make a rapid exit from someone's back garden on a washing pinching expedition and got caught up with the evidence? Perhaps his shirt was falling apart? No, none of these, dear readers. He reckons wooden clothes pegs worn as jewellery is dead hip and trendy. Hence the POM award!

Man Mountain Liddon (who tops the jolly ZZAP! Office Height Chart at a stunning six foot three inches) doesn't go for trendy adornments, preferring a well-worn garment or two covered in Designer Food Stains, the mark of a professional chobbler. Now and again, the lummock remembers to wear his watch — a cunning digital device which he programs to go 'BEEP BEEP' at fifteen or twenty minute intervals to remind him that it's time to have a nibble. Or even a byte. . . . But jewellery wise, Captain Corpulent tends to opt out.

Ego Rignall, who gets through life on the epithet I AM, therefore I needn't think, has been toying with the Jago school of bodily art (see Shadows passim) and is currently experimenting with the letters Y K H T A and his wimpy torso. More details from the Shadow, no doubt, in due course. At the moment, his only item of jewellery is a Boys Own Diver's Watch, guaranteed waterproof to the depth of 0.0006 fathoms, which lives in his pocket, being devoid of strap.

Why all this talk of the Spikey Haired Ones and their jewellery? Well, Rainbird have £200 worth of H Samuel Jewellery vouchers to give away — a £125 voucher for top prize, a £50 voucher for a second prize winner and finally, a £25 voucher. Jewels of Darkness is the name of the Level 9 compilation that is due for release, you see, and Uncle Tony came up with a gem of an idea for a competition!

No mention has been made of MY jewels, you will note, dear readers. That's because I'm a poor minion and can't afford to pretty myself up you see. Design me an item of adornment so that I may parade in front of the ZZAP! cuties and outclass them totally! Send your designs in to me at MINION's GEMS, ZZAP! Towers, PO Box 10, Ludlow, Shropshire, SY8 1DB and make sure they arrive by 14th August, cos that's when I'll be judging your entries.

COMP


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ZZAPBACK!

Now is the time to travel down time's infinitely deep corridor to delve deep into the past. Way, way back we go to September last year to scrutinise the scribblings of our reviewers. Did they make the right judgements when it came to dishing out Sizzlers and Golden Medals? Gary Penn and Julian Rignall cast a beady eye over what was written and offer their views on the games reviewed eleven months after their release.

HYPER-SPORTS

Imagine

Although it didn't actually get a Sizzler logo it did get a Sizzler rating. The reason why wasn't because art did one of their famous cock-ups but because we got the game literally minutes before our deadline. Anyway, the joystick pounding six-event sports simulation had our reviewers waggling long into the night. 'Superb stuff' said Julian and Gary was 'incredibly impressed with this excellent arcade conversion from the very beginning'.

I liked playing this and it nearly made up for the a lack of a *Hypersports* machine in Ludlow. My only quibble was that the events got very difficult on the third time round.
JR

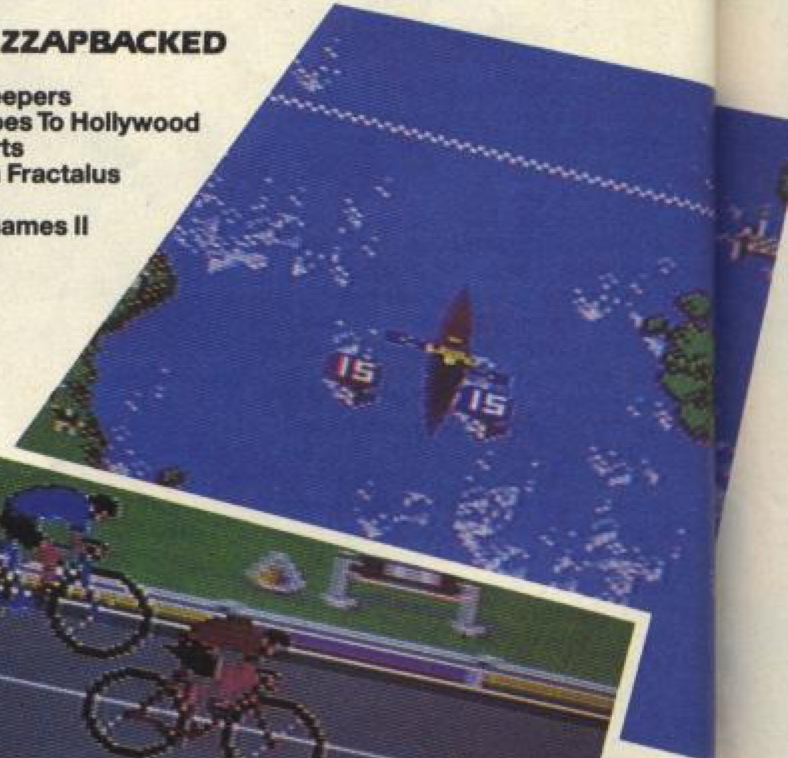
*It's good old fashioned joystick pounding which I enjoyed at the time, but I must admit to not having gone back to it since. However, it **did** deserve the Sizzler rating.*
GP

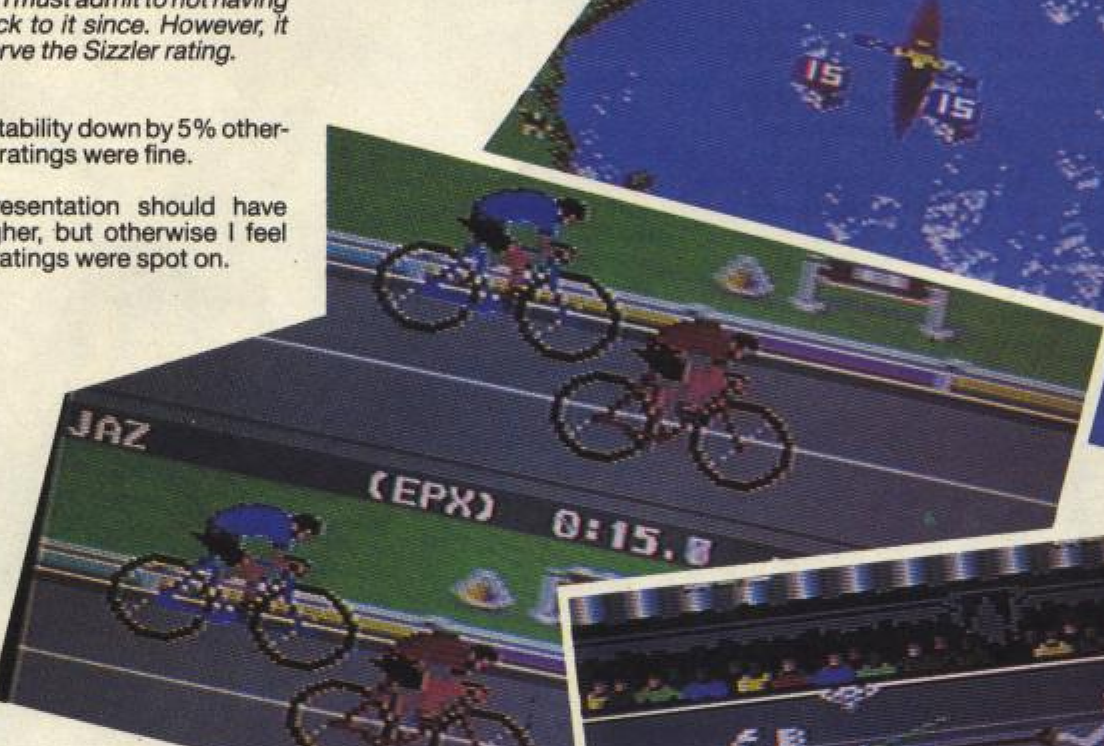
(Jaz) Lastability down by 5% otherwise the ratings were fine.

(Gaz) Presentation should have been higher, but otherwise I feel that the ratings were spot on.

GAMES ZZAPBACKED

Finders Keepers
Frankie Goes To Hollywood
Hypersports
Rescue on Fractalus
Skyfox
Summer Games II







SUMMER GAMES II

US Gold/Epyx

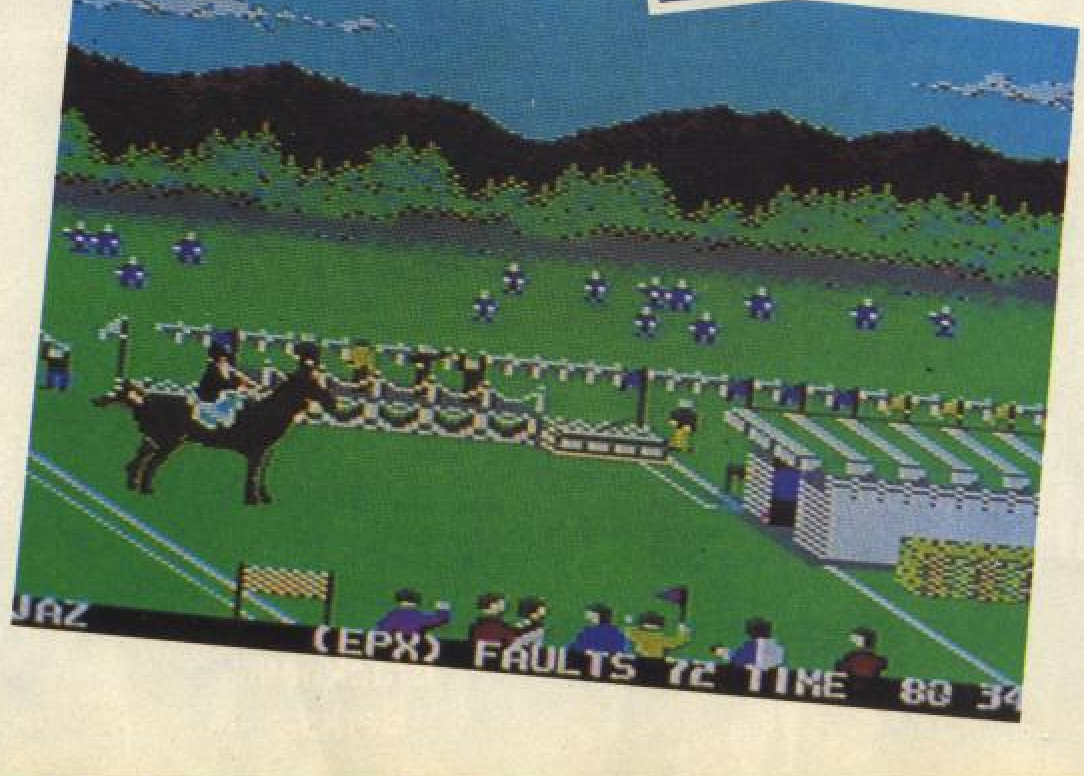
The first Gold Medal went to this brilliant sports simulation. Work stopped for a couple of days as our reviewers battled against one another to get world record scores, and battle they did (until Lloyd hid the disk). 'Seeing is believing and disbelief is profanity' proclaimed Paul Sumner, and Julian reckoned that 'this piece of software reaches the very pinnacle of 64 programming to date'. Gary was happy to say that 'there isn't a single superlative throughout the Complete Oxford Dictionary that can do justice in describing it,' and mentioned that it should get two Gold Medals! OTT stuff indeed.

I loved playing this, although the cassette version was a real pain. I still think this is one of the better sports sims on the 64.
JR

If we'd seen the cassette version I don't think it would have been a Gold Medal; it was too clumsy and annoying to use. The disk version's brilliant though.
GP

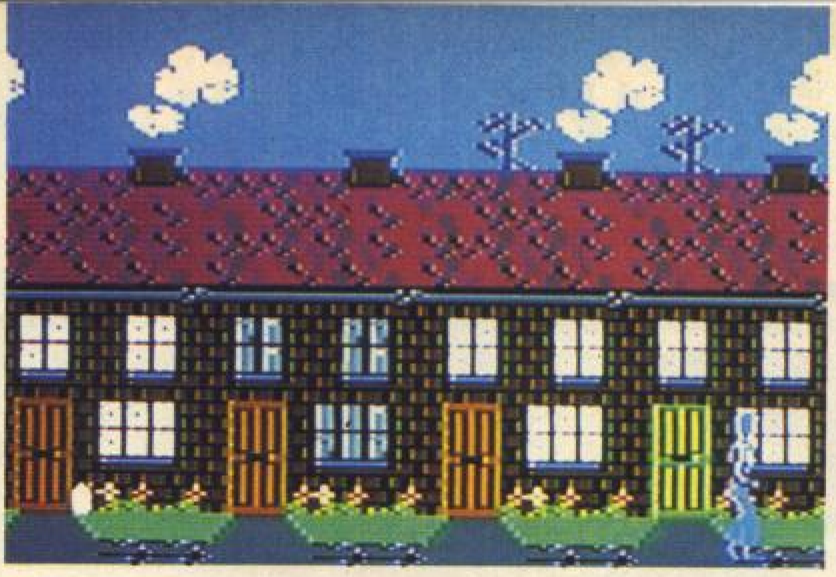
(Jaz) The ratings are OK, apart from the lastability which should go down by 5% or so.

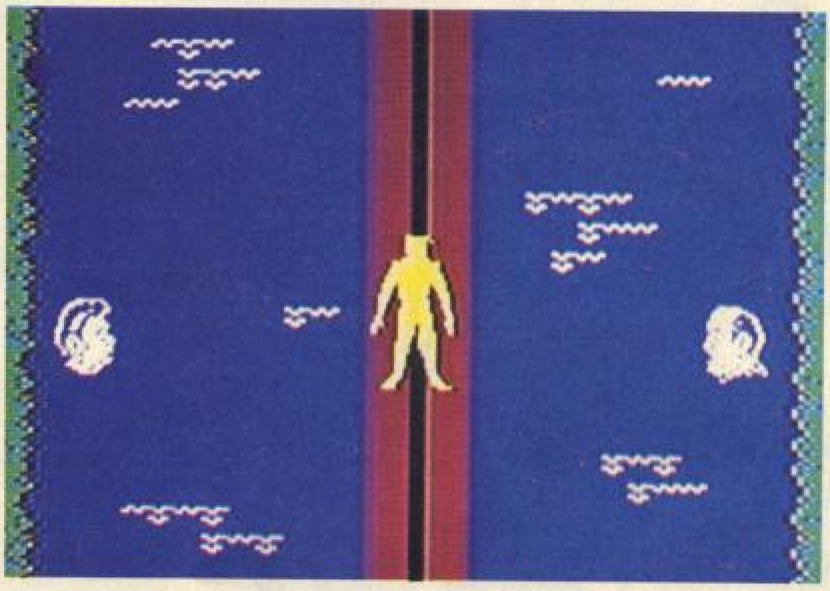
(Gaz) No, I think all of the ratings were right for the disk version.



FRANKIE GOES TO HOLLYWOOD

(Ocean)





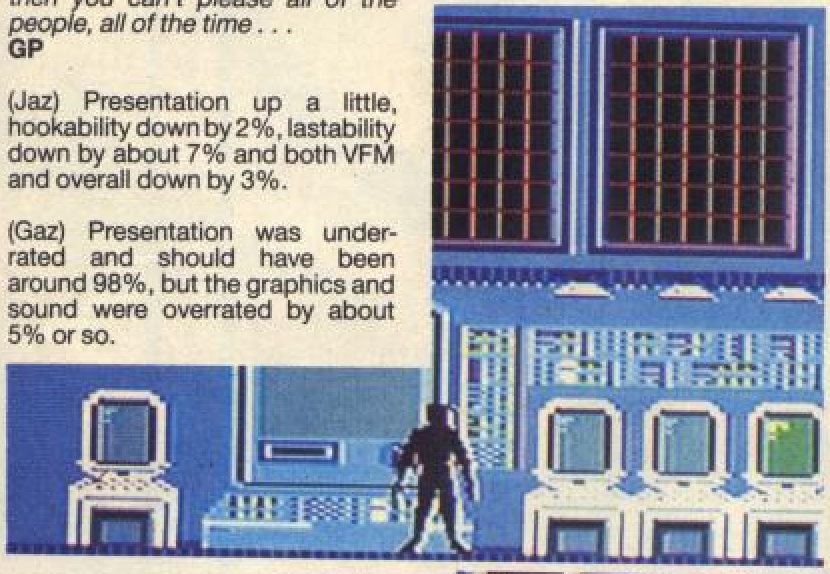
The second Gold Medal award went to Ocean's official game-of-the-group. It's certainly a weird one and has you trying build the personality of an otherwise personality-less chap, achieved by completing the various subgames and puzzles within the program. 'A real stunner,' said a stunned Paul Sumner. Plagiarist Jools also thought it was 'a stunning piece of software', and Gary felt that there 'was something about *Frankie* that makes you want to keep playing and playing and playing.'

Some people moaned about this game but it had me glued to my trusty old Commodore for several nights. The graphics and sound are great and the packaging is one of the most impressive yet.
JR

This was a highly addictive game which appealed to me greatly. Not the case with some people, but then you can't please all of the people, all of the time . . .
GP

(Jaz) Presentation up a little, hookability down by 2%, lastability down by about 7% and both VFM and overall down by 3%.

(Gaz) Presentation was underrated and should have been around 98%, but the graphics and sound were overrated by about 5% or so.



FINDERS KEEPERS

Mastertronic

This two quid cheapy caught the interest of the reviewing bunch and the more they played it the more they came to like it. The idea of the game is to earn enough cash through wheeling and dealing to be able to buy a suitable gift for the beautiful Princess, or if you want to be horrible, escape the castle with as much money as possible. 'A mini masterpiece,' said Julian, Paul, this time being the plagiarist, felt that it was 'a little masterpiece' while Gary thought that 'You'd be plain stupid to copy it and not fork out the cash'.

A great game which I enjoyed playing. Well worth the measly asking price.
JR

It's shame the game arrived too late for colour since it looked very pretty and was good fun to play. Worth the money and the ratings.
GP

(Jaz) The ratings are OK by me.

(Gaz) Yes, they were fine.

RESCUE ON FRACTALUS

Activision/Lucasfilms

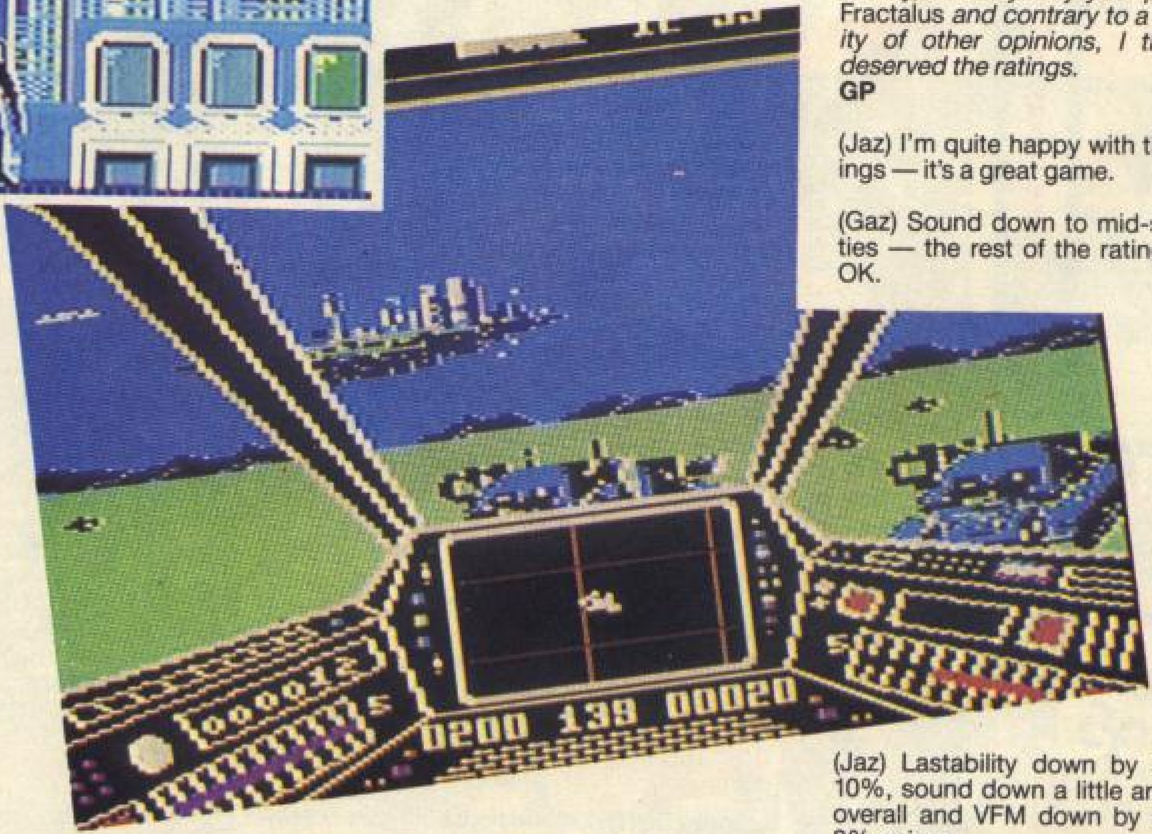
The first Lucasfilm game to hit the 64 caused quite a stir in ZZAP! Towers. The game puts you in the seat of a shuttle craft and you have to go down to the surface of the planet Tepidi Vad Neroleil Rahcri and rescue pilots which have crash landed there. The only problem is that the J'Haggari Kachatki aliens are trying to stop you. Brilliant, realistic 3D action awaits a budding pilot. Julian thought it 'exhilarating', Gary said 'great stuff' and Paul found it 'exciting and addictive'.

I like this game (although the Atari version is faster and a little better). I've gone back to it quite a few times and think it's one of the better 3D games around.
JR

Although there isn't a great deal of variety, I really enjoyed playing Fractalus *and contrary to a minority of other opinions, I think it deserved the ratings.*
GP

(Jaz) I'm quite happy with the ratings — it's a great game.

(Gaz) Sound down to mid-seventies — the rest of the ratings are OK.



SKYFOX

Ariolasoft

Ariolasoft's fight simulation puts you in the seat of the latest fighter plane with the mission to destroy all invading forces (horrible tanks, marauding planes and fatty motherships). All the action takes place in fast 3D and looks very impressive. Gary thought that it was 'a great shoot-em-up,' and Paul said it was 'terrific fun and worth every penny.' 'This offers a good challenge which should keep all suicidal pilots happy for months,' raved Julian.

The cassette version of this is a real pain in the bum, and the game itself doesn't have that much lasting appeal once you've played it a couple of times. The graphics are good though.
JR

Agreed, the cassette version was rather irritating to use. Still, I found the disk version was enjoyable enough to merit the marks, although perhaps we overrated it slightly.
GP

(Jaz) Lastability down by about 10%, sound down a little and the overall and VFM down by about 3% apiece.

(Gaz) Sound down to about 50%, lastability, VFM and overall down by about 5%



THE WAY OF THE TIGER
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NEXUS

Nexus, £9.95 cass, £14.95 disk, joystick only

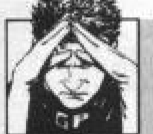
Journalists worldwide have always known of the dangers of getting involved with drugs, most by personal experience. NEXUS features one such journalist . . .

Working for small-time newspaper, The Clarion, gets your average experienced journalist a bit depressed, especially when there's no opportunity to practise your tried and tested Vietnam survival skills. But, to save our hero (played by yourself) before he becomes integrated with the humdrum working masses, he is called into active service by his editor. It seems that you are to be flown out to Colombia where a colleague has been investigating a drugs racket. News of a violent kidnapping has reached these shores and you, because of your past Ramboesque training, have been chosen to get your chum out of the villianous grasp of a South American drugs baron. But to pay for the air fare, you must also return with a scoop story to unwrap the truth about the evil drugs racket. This plot gives the game two ways of achieving your objective.

Either way you must first locate your friend, Tayo, in the drug ring's HQ and then you may gather enough information which can be found in the building to blow the drugs racket or you may simply make a quick getaway by fighting off or blowing up everyone in your way. Information, which can be gathered by searching objects in rooms within the complex, comes in the form of broken up sentences. At your mission briefing you were given 32 rumours about the dealings behind the secret operation which need to be proved. Spurred on by the pleasurable thought of a massive pay rise if you return with the wanted dough you gather all 128 pieces of information. Once collected they have to be transformed with use of your journalistic skills into recognisable sentences. This can be done on the editing terminals and creates — 32 answers to 32 questions.

If you manage to get this far you can start thinking about promotion whilst transferring the constructed sentences back to base via the black transmission terminals in the Transmission room. If, however, you care little for the wishes of your editor and decide to make a run for it then you are well equipped with machine gun and stun grenades which can be found in the complex. Function mode allows you to do among other things to swap between weapons which you may have in your possession. Items like these and all different fighting body movements are controlled entirely by 8 joystick directions. Your martial arts skills don't go to waste in this game as you are able to perform several movements to knock out the baddies including kicks, punches, and defensive moves. Mind you other characters in the game may well have the same motive and if your body becomes prone to standing in the path of too many high velocity bullets or flying enemy feet then you'll find yourself in hospital and capture will lead to imprisonment.

NEXUS are in fact undercover agents who, with possible financial backing from an unknown governmental source, are trying to break the drugs ring from the inside. One such undercover agent is Tony who meets you at HQ as you arrive and leads you to a blue personnel terminal. These allow you to retrieve information on the skills and location of NEXUS members. Other members of NEXUS will help you during the game as you come into contact with them. If you do cooperate with them then in return they'll help you escape from prison if necessary. Communication between yourself and other characters is in the form of worded messages which appear in the text window

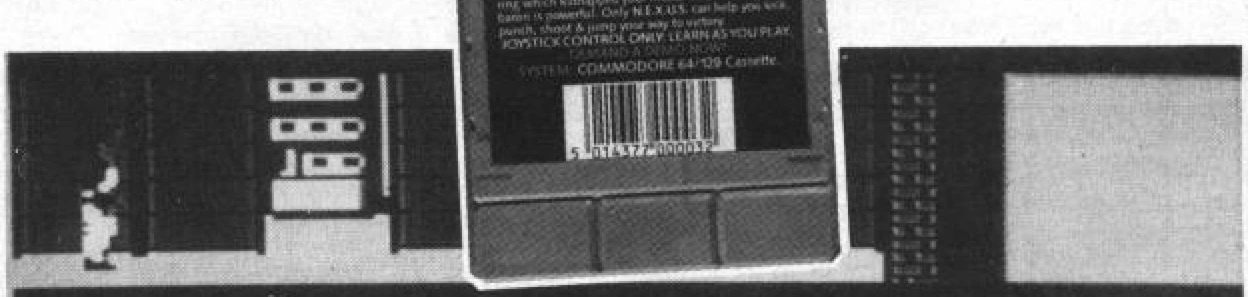


And so Paul Voysey came to have an idea. It was an idea for a game. A game called NEXUS. And the idea was good. He shared this idea with a software house called Beyond. And Beyond saw that it was good. So they agreed to market the idea. This inspired Paul further. He began to put his idea onto a computer. Time passed and Paul presented Beyond with an incomplete version of his idea. And Beyond were impressed. So much so that they showed NEXUS to all and sundry. Some took advantage of the situation and reviewed NEXUS even though it was deemed very incomplete. Others justly previewed the game. Paul was undeterred. He continued to program NEXUS. But there were problems. Beyond were swallowed up by British Telecom. But again Paul was undeterred. He eventually finished NEXUS. And it was released unto the public. And they saw the game. And they saw that it was not good. Poor Paul. He spent a year programming an idea. Six months too long. His idea went stale . . . I don't like NEXUS much. It hasn't really changed from the demo we saw last year, which is a shame as it could have been a damn good game. But it's not. Both graphics and sound do little to impress and make the game look shoddy and unfinished. In fact, I wonder if it is finished. It's a monotonous affair and isn't much fun to play. I became bored very quickly due to the awkward, but clever and unusual, control method and the repetitive of the game. And to think that Psi Warrior was written by the same guy. Admittedly, Psi Warrior is also rather repetitive and could have been better, but it's certainly more playable than this.



The scenario may read, to the discerning consumer, like the run-up to a quality game but I'd call it deception. NEXUS carries more than a small similarity to Impossible Mission, both in gameplay, collecting pieces of puzzle and connecting them together to solve the game, and in animation of the main character. The difference between the two is all too clear though: Impossible Mission was done before and is much better. Both sound and graphics equally do nothing for the game and the amount of on-screen glitches is enough to be ashamed of. Other problems in the graphics department include being able to walk through walls. Joystick handling is heavy, and many of the possible moves seem useless in gameplay. At £9.95 NEXUS is highly overpriced but perhaps the 'NEXUS box, packaging of a thousand uses' makes up for the duff game inside.

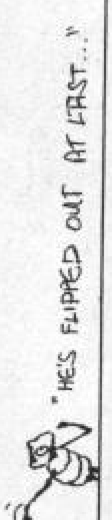




on screen. On screen features are many and include the main animated play area and radar which shows position of characters and objects on your present floor as informative black and white blobs. Digitised pictures of NEXUS members and opponents also appear on screen to help with much needed indentification. After all, once you have full cooperation with NEXUS, completing NEXUS should become an easier task, making Tayo a free man and yourself one very rich journalist.



NEXUS is great! I love it, just ignore that stupid cassette in the box and you can have a brill time mucking about with the 'alternative' packaging. Yes! Amaze and astound your friends, for only £9.95 you can become the proud owner of a great high tech looking plastic box with which absolutely hundred of things can be done. Ski down Kilamanjaro with it strapped to your feet; use it as an arm shield when trying to throttle a venom spitting cobra; selotape it around your head to make a trendy pair of opaque wrapround shades that are all the rage in St Tropez! The possibilities are just limited by your imagination!!! If, however, the stupid cassette in the box is what you're interested in then I'm afraid that NEXUS will provide not a lot in the way of entertainment. Avoid it all costs. Anyway, where was I? Using my NEXUS box as a pretend shaver, that was it . . .



Presentation 90%
Comprehensive instructions and very good use of joystick.

Graphics 43%
On the whole, poor. The backdrops are rather bland and the sprites are poorly defined and not very well animated. They also tend to judder a lot.

Sound 45%
Short, reptitious and uninspiring 'tunes'.

Hookability 52%
Enthralling scenario, but initially confusing to play.

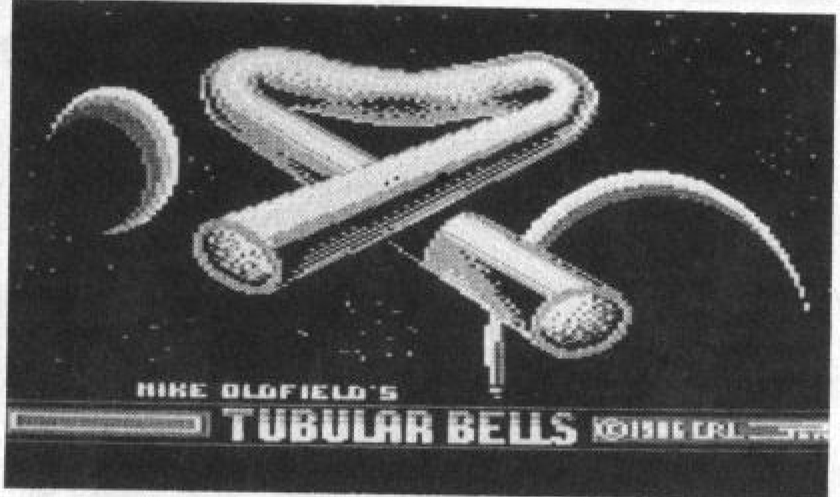
Lastability 50%
There's quite a lot to do, but the packaging still has more variety than the game.

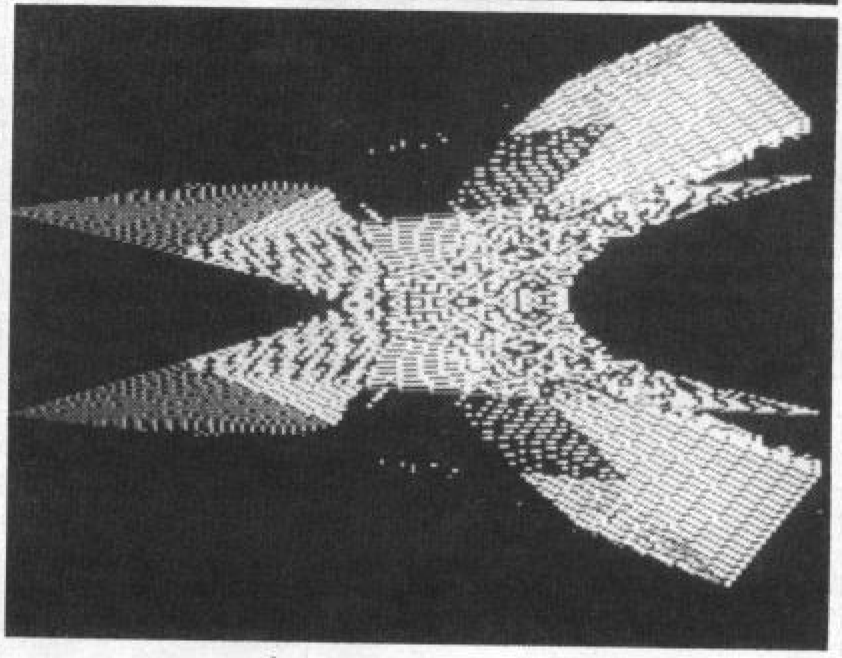
Value For Money 45%
Gets the rating for packaging alone.

Overall 50%
Basically, a disappointing game which is lacking polish and playability.

TUBULAR BELLS

Nu Wave £7.95 cass, keys only





This program isn't so much a game but more of sort of 'light entertainment' in both meanings of the word. What the program does is get the Commodore's good old SID chip to belt out the various tunes from Mike Oldfield's *Tubular Bells* album while giving a sort of light display, or, as we are informed on the inlay, 'a combination of music and kinetic interactive chromo visual designs'.

After the program has loaded pressing the space bar sets it off and immediately the first track on the *Tubular Bells* album belts out and a series of parallel lines whizz about the screen at high speed. Pressing the space bar repeatedly cycles through the various tracks.

The light bar thunders about at high velocity, ricocheting off the sides of the screen and generally whooping it up. There is no direct control over its movement but the entertainee can change the symmetry of the lines, length of the line's tail, colours (up to four colours at once), the gap in between the lines or the computer take control over what's if he or she just happens to feel lazy at the time. There is another option which toggles between line and 'laser' mode, laser being a very fast moving dot which speeds its way around the screen leaving a trail of dots behind it. When the computer takes control over the light show it changes the colours, symmetry etc randomly so an ever changing display is shown.

Again symmetry etc can be changed to suit the user's requirements. Basically there are four types of symmetry, none at all (a single set of lines), horizontal mirror image, vertical mirror image and a combination of both mirror images. Clever use of symmetry can give rise to some very jolly patterns indeed.



If Tubular Bells was more interactive and had better music then I would certainly class it as alternative entertainment at it best. But, unfortunately, it isn't, since although the various effects are very pretty to look at for ten minutes or so, it does become quite tedious shortly thereafter, regardless of what state of mind you are in. The awful rendition of the Tubular Bells album doesn't help much, either. No, I think Mr Minter's Psychedelia *still has the edge in what is a very limited field of binary entertainment. Still, I can't blame CRL for trying. Well, I could but I won't.*



The light display on this program is the most notable thing about it — it's quite jolly and provides a bit of fun for a minute or ten but after that it tends to bore. The music is highly disappointing and Clever Music have used Wizardry voices in the Mike Oldfield tunes which make them sound rather samey. I suppose the best thing to do is turn down the volume of your telly and play your own tunes to it, but if you really want an alternative light show then try Psychedelia *— it's far more interactive and varied.*



This sort of 'fringe' program may have its adherents but I can't really see it being a big hit with most computer owners, simply because it isn't absorbing enough in the end. Well it is fun for a bit, but things like this smack too much of telly watching, the player is not really a participant despite the ability to 'play' with the graphics that Tubular Bells *allows. So unless you enjoy playing with light — and after a few goes it's pretty limited really — then* Tubular Bells *is unlikely to appeal greatly.*

Presentation 82%
Informative title screen nicely laid out.

Graphics 76%
Nice whizzy lines effect which can give some quite pretty patterns.

Sound 69%
Very disappointing Mike Oldfield renditions which could have been a lot better.

Hookability 71%
Dead easy to get into.

Lastability 23%
But it doesn't half get boring after a while.

Value For Money 29%
Far too expensive for what it offers.

Overall 44%
Pretty, but boring.

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LEGEND OF THE AMAZON WOMEN

US Gold £9.95 cass, disk, joystick only

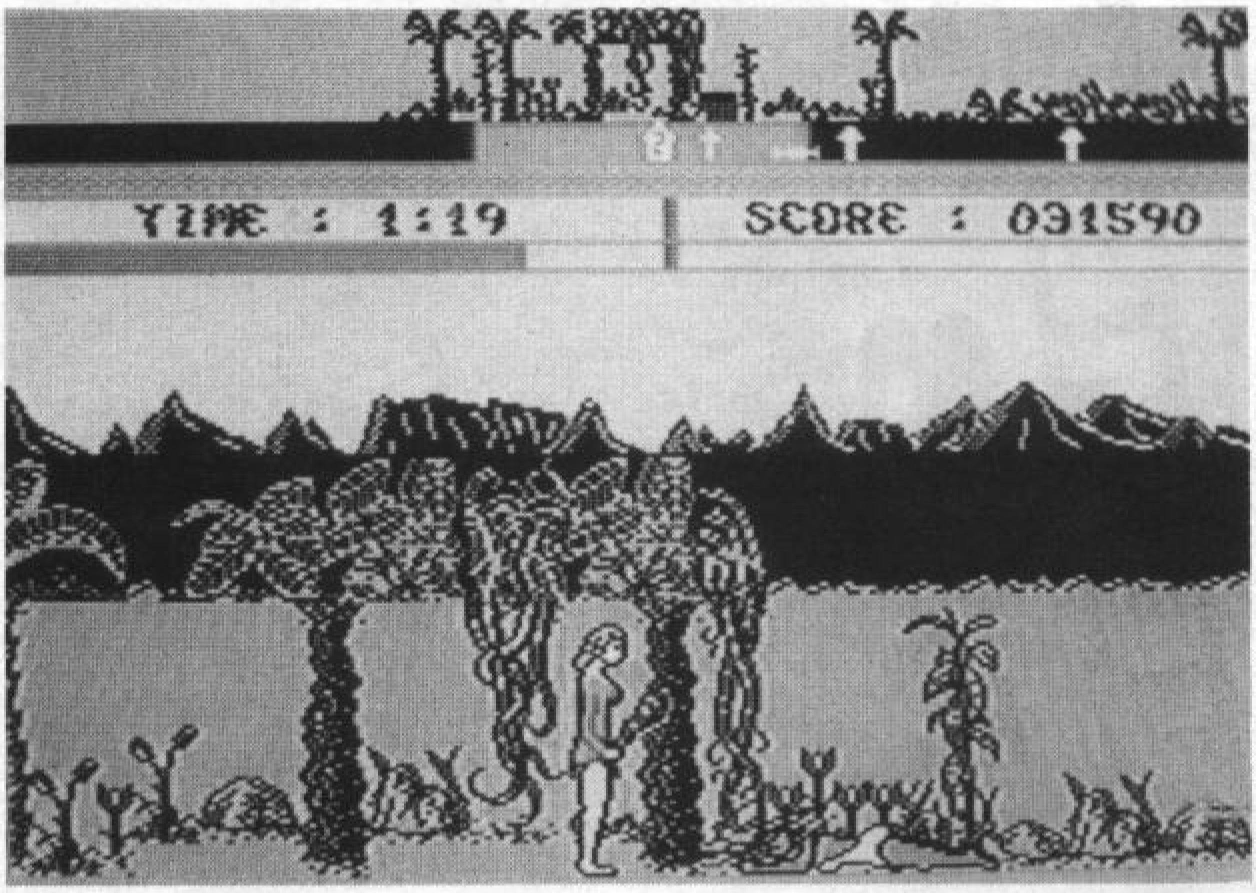
When lush sloanie Lady Wilde and her daughter Penelope mounted the stairs of the Dan Air DC10 LA to Rio flight little did they know what adventures lay in store . . .

The plane was happily flying over the Amazon jungle with the passengers sipping on their Dan Air cocktails when the pilot calmly announced that all the engines had fallen off, but everything was under control. Now, the DC10 was a good old soul and had read all the books about Newton and his laws of gravity. 'Hmmm' said the plane in its own planey way, 'I have no engines: therefore I can't fly any more. I'd better fall down.' And it did, with all the style and panache a humble old DC10 could muster. The passengers, not to be outdone, joined in the party, strictly adhering to the laws of the Airport Films — screaming, ranting, raving and all that jazz. Just about the moment when everyone had really got going the ground and the plane met with an almighty crash killing all the passengers but two — Lady Wilde and her daughter, although they were both knocked unconscious by the impact.

When LW awoke she found that her daughter was missing, but being proficient in deduction and the goings on in the Amazon instantly came to the conclusion that Penelope had been kidnapped by the legendary Amazon women. So, grabbing a handy nearby club, off she went to find her dearly beloved child. She soon found the path which led to the Amazon's village and off down it she went. The road was busy with a constant traffic of weapon-wielding women patrolling up and down it. Hellbent on attacking the heroine, they did their best to bash her into submission so she could be wheeled away to a life of slavery.



The graphics are awful but don't be put off by that, let the gameplay put you off — it's much worse, but don't forget the sound because that's another reason to not buy it. And what's more the people who programmed it seem to proud of what they have done, Silvertime have plastered their name in every little nook and cranny they can and God knows why because it's awful. Heaven knows if I had ever done anything like this the last thing I'd do is put my name on it. There must be something wrong with Ed Ringler. Legend of the Amazon Women is the best reason I've seen yet for saving your money.





I can't say I'm particularly impressed with this pretty average beat em up. The actual game scenario is minimal, walk along the road, meet woman, bash her up, walk some more, bash some more — dull really. There's no variation in the fighting either and it all becomes boring after a few plays. The graphics are pretty grotty with wobbly scrolling and glitchy arrows. The sprites are a complete Tir Na Nog *rip-off and the sound is annoying and repetitive. If you've got ten quid to lob away I suppose you could do a lot worse, but there are loads of better games than this.*

The game is a scrolling beat em up reminiscent of *Tir Na Nog* in its looks. You play the role of the good lady, who can move left or right, jump and duck, the landscape scrolling by as she goes on her travels. Using the club is accomplished by pressing the fire button in conjunction with moving the joystick right or to one of its adjacent diagonals. Using these options she can bang away at head, midriff or shin levels.

A scanner sits at the top of the screen, showing the location of any Amazon femmes on the road and just beneath it are two power bars, one for Lady Wilde and the other for an opponent. When fighting, one woman hitting the other results in energy being reduced from the recipient's bar until one of the fighters' energy reaches zero, whereupon she dies. Lady Wilde starts with three lives, but earns an extra one every 200,000 points.

The Amazon Women have different intelligence levels which increase as you delve deeper into the game and on later screens you can encounter women armed with swords and axes as well as clubs. If a woman armed with an axe or sword is defeated then their weapon may be picked up for later offensive use.

Throughout her travels the heroine is hampered by flying arrows winging along the road at floor level and head height. These have to be dodged — should they they hit home the all British heroine loses some energy. The arrows also damage the Amazons, so dodge as many arrows as possible and hope that they hit the enemy.

The other danger in this game is time — the road to the village is split into ten sections, each section beginning and ending with a Voodoo icon. When Lady Wilde passes an icon she is given ten simulated minutes to reach the next one. If she manages to reach the goal the remaining time is converted into points. If she doesn't she loses one of her three lives.



At first this game seems to resemble Tir Na Nog, *but it is in fact a sort of* Fighting Warrior *with women. Whether this is to attract female games players, I don't know. But I can't see* Legend of the Amazon Women *appealing to anyone other than severely depraved and deprived beat em up fans. And I doubt there are very many about.*

Presentation 78%
No title screen to speak of and no options, but the game is nicely presented on screen.

Graphics 67%
Slightly jerky scrolling backdrops, but the sprites aren't too bad.

Sound 38%
Dull ditty which tunelessly murmurs away throughout the game.

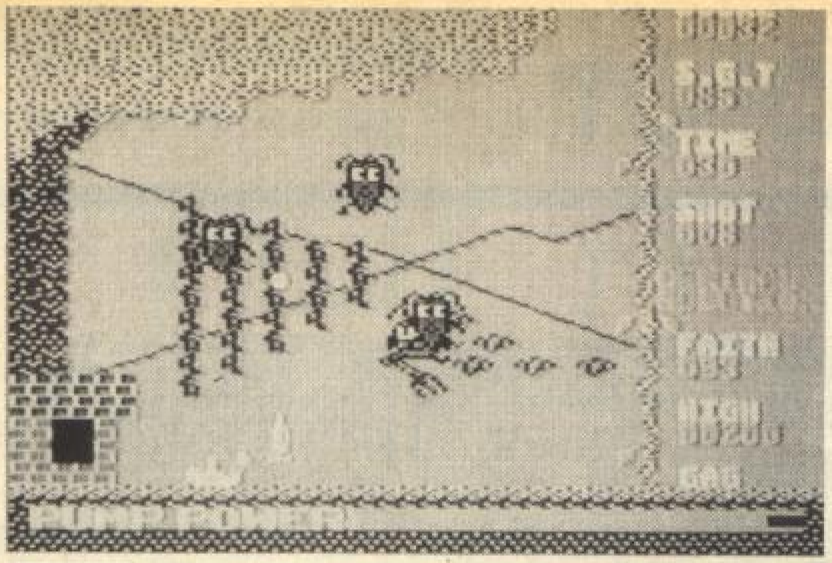
Hookability 58%
The advert is likely to have caught your eye . . .

Lastability 41%
But the game is dull and repetitive.

Value For Money 43%
Not enough game for your money.

Overall 49%
Not much cop really, even ardent beat em up fans could become bored.


"OOPS — THEY SEEM TO BE OFF WOMEN NOW...!"



ZZAP! TEST

GROOVY GARDEN

Central Solutions, £1.99 cass, joystick only

Everyone bop on down to the *Groovy Garden*, where the vegetables are in charge and aren't taking any bull from any humans. Yes, those old nasties, The Vegan Rights Militia, are out to give any veggie eating humans all the trouble they can. Using their specially advanced telekenetic powers, the VRM bunch of hand picked root crop can fly in the air and swoop down most perilously waving their poisonous roots at any who may pass.



Groovy Garden is totally abysmal. Who are Central Solutions and what have they got against the software buying public? It must be something truly terrible to try and get them to purchase this binary rubbish. All we could really do was laugh, but then we didn't have to shell £1.99 out for it. Don't be fooled by the cheap price and the slick packaging, because this isn't worth anyone's times at all. Ridiculously hard, totally unplayable and hideous, and that's being very kind indeed.

All you want to do is plant and tender your fir trees, since you're such a pleasant chap; not pleasant enough to be above killing the odd few mutant veggies though, and to protect your beloved saplings this is just what you need to do. Armed only with a deadly Agent Orange dispenser, death needs to be dealt out to any of the potatoes, carrots and onions that fly down from the sky.

The pump can move up and down, and even left and right. The fire button shoots the defoliant up the screen, blamming any vegetables into nothingness. If the muties cross your pump gun, your pump power, shown on a bar graph, depreciates somewhat. If you have no pump power, then the game is over.

A fern is planted every time the fern counter reaches zero — mega fir trees these, since they grow to full height in a matter of nanoseconds. Once four of these ferns have got to adulthood, then it's off to the next garden and so on, ad infinitum.

When planting your seed in *Groovy Garden* there are numerous factors to consider, one of them is your faith in the great god Thrower. The faithometer constantly keeps track of this oh-so-important factor, and if it gets to zero then the veggies are deemed to have won. Faith is dependant on how many crazed veg men have kamikazed their way into the soil, the more mutant matter in the ground the lower your faith. Luckily, Old Joe the faith healing green finger merchant is at hand, in his shed at the side of the screen. Joe's getting on now, and a lot of his time is spent sleeping. But, every now and then he gets up. You can tell when he's up and about because he turns on his light. Only then can Joe get out and restore the faith in the land.



Groovy Garden is a joke, and not a very funny one at that. Even at two quid it's expensive for what it offers. It's appalling in every way, especially in play — it's the most unplayable game I've have had the displeasure of meeting. Given a choice between playing this and listening to Barry Leitch's rendition of the Chicken Song — well, it's a tough choice, but I'd go for the Chicken Song every time.

Presentation 29%
Crud instructions and demo mode, but little else to speak of.

Graphics 19%
'Composty' sprites and even worse backdrops.

Sound 8%
A couple of ineffective FX.

Hookability 10%
Far too unplayable and frustrating to be addictive.

Lastability 8%
There's hardly any.

Value For Money 15%
Two quid for a 'blank' tape is rather excessive.

Overall 9%
Ugh.

CORE

A 'n' F Software, £9.95 cass, joystick or keys

In the not-too-distant future a jolly bunch of lads called the Federation are given the task of looking after the asteroids that good old mankind have decided to colonise. All goes well until an evil alien contingent takes it upon themselves to start wiping out the groups of humans. Suddenly the previously cushy job of safeguarding lives of millions becomes quite a tricky one. Oh dear.

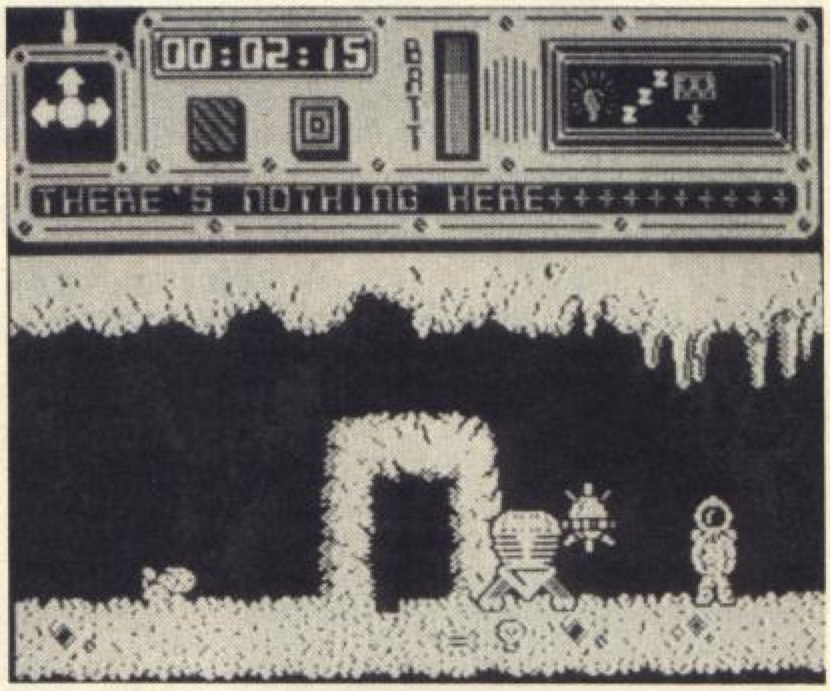
The first thing the Federation wants to know is why the aliens are carrying out such underhand tricks, so a hero, Mr Andrew Angello, is asked to go the scene and gather information.

Just when the preparations for departure get underway an SOS message is received from the asteroid EROC 1 — the aliens are attacking and EROC's defences are swiftly being neutralised. The preparations are hastened but just as the rocket lifts off from the launchpad a last desperate message crackles across the Sub-Etha airwaves saying that the station is all but destroyed. Knowing that by the time Andrew reaches the planet there will be nothing left new plans are drawn up. A faint signal is still being received from the asteroid and experts reckon that they are coming from the still-functioning central computer. If this is



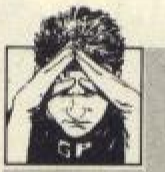
This is really boring. The graphics are single colour making them very dull, perhaps A 'n' F have forgotten that the 64 doesn't have attribute problems? We shall never know. The scrolling is highly chunky too, ridiculing the 64's potential. The game plays badly and trying to achieve the task laid down in the game isn't enjoyable in the least. Sound doesn't really exist and the whole game looks like it's unfinished.

the case and Andrew can recover its bio-memory chips then the events which happened would have been recorded, allowing scientists to analyse the alien armament and plan of attack and thus safeguard other asteroids from future assault.



You play the role of Andrew who is transported down into the labyrinth of passages beneath the surface of the asteroid. The aliens are long since gone but they have left loads of booby traps floating around the place, and touching any of these saps the power from Andrew's backpack. If this power reaches zero the backpack won't function and consequently no air will be pumped into his spacesuit. Choke, gasp, etc. The power is constantly monitored on-screen by a bar graph which diminishes as the energy is used up.

Several pieces of equipment have been buried beneath the



Core is dull in every way. The graphics on the whole are bland, uninteresting and lacking in colour. So are the sound effects. So is the game itself. Actually, there is one thing about Core that I liked — the jerky scrolling made me laugh. A lot. Oh yes, the packaging is all very nice, too — it belies the true nature of the game quite well — dull.

ground and to retrieve them Andrew firstly has to find the means to do so. No high-tech stuff needed here, just a good old fashioned spade which can be found dossing somewhere around the asteroid complex. There are four levels of passages in the asteroid which are accessible via anti gravity lifts and teleport systems. These anti gravity lifts are easily identified by caves or arrows at the bottom of the screen whereas the teleports are slightly different and are made of metal. When Andrew wants to use these all he has to do is step into one and walk into the screen, the only problem is that when one is used a little bit of power from his backpack is required. The power can be replenished by picking up the batteries lying around the complex.

The asteroid complex is very large and occupies many screens. Andrew moves left or right and when he reaches the edge of the screen it scrolls to show the next location. At the top of the screen is a visual display area showing mission time elapsed, an area for text information to be printed up and an icon window. These icons can be used for help, pause, move Andrew back to his previous position and the last is a save game facility which can be used only when Andrew has found the cassette.

Just to make the mission that little bit harder there isn't a map. Oh well, life never is easy.

Presentation 82%
Very good box and instructions but not much else.

Graphics 45%
Nice animation on the main character but the backdrops are all the same and the scrolling is pathetic.

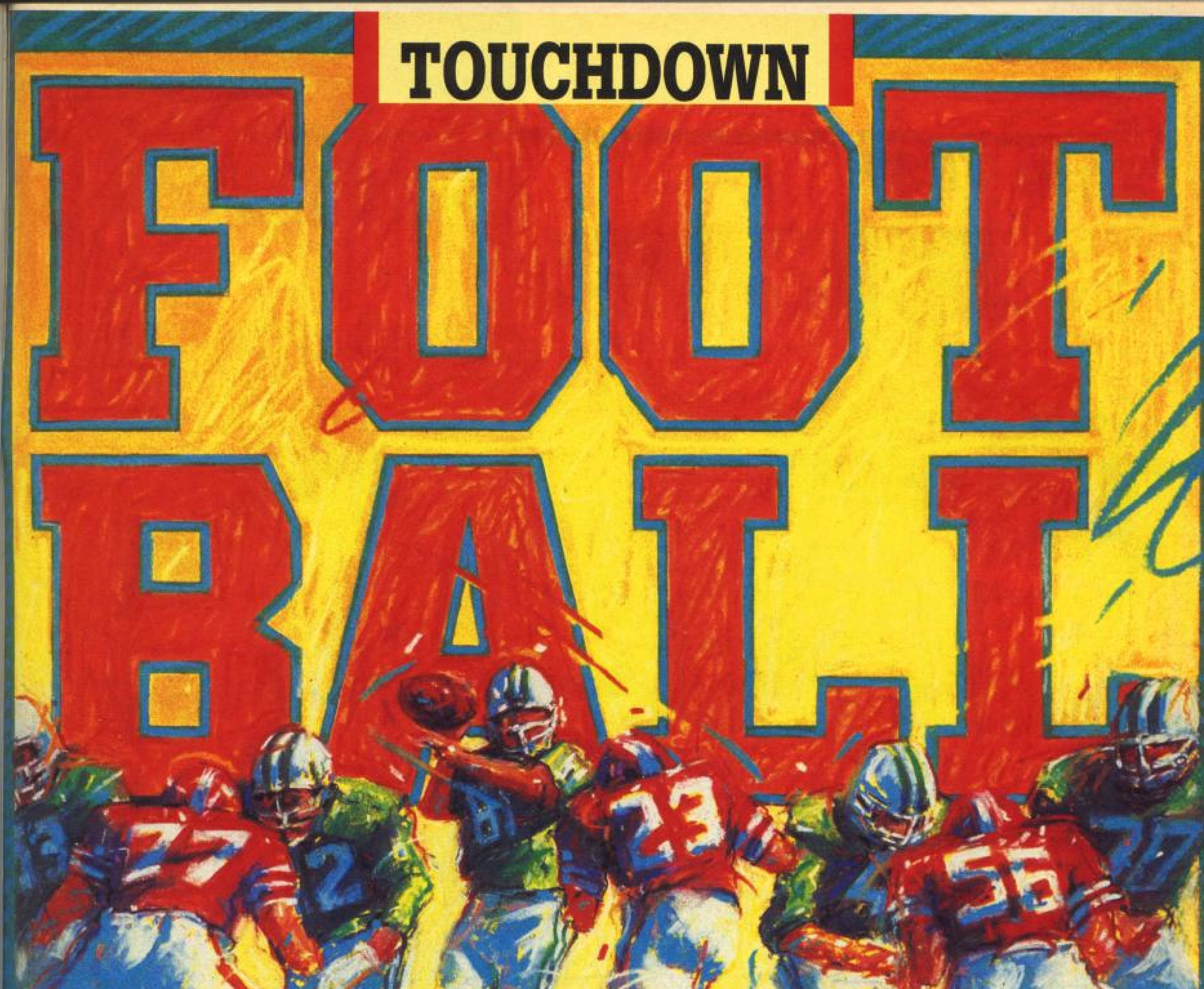
Sound 23%
A snake with a lisp makes better noises.

Hookability 39%
As soon as you've visited a couple of locations you've had enough.

Lastability 37%
If you like it you might continue, otherwise you'll soon go and do something better.

Value For Money 34%
Ten quid is expensive for a glossy box and a below average game.

Overall 37%
Nothing worth writing home about. In fact at the price, save yourself the postage.



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ZZAP! TEST

KIK START II

Mastertronic, £4.99 disk only, one or two joysticks or keys

SIZZLER

COMMODORE 128 ONLY



Straddling the powerful off-road country motorbike you wonder whether this time you can complete the course without falling off. Looking ahead you can see a series of jumps and hazards that would make even the most hardened of stuntmen quail and quiver at the knees. The sound of the starting gun startles you but within half a second you are pulling back on the throttle and roaring towards the first jump.

Kik Start II is an extended version of the original 64 program which boasts twenty seven tracks (three in memory and the others loaded in from disk eight at a time) along with extra course features, new hazards and a record table for each track (which unfortunately can't be saved). You can tackle the tracks three at a time or go for all eight in a 'grand slam'. If you haven't seen the original program (if not go and buy it now) then you won't really know what we're talking about, so here's a quick rundown on what goes on.

The program is a one or two player, split screen, off-road motorcycle simulator which allows two players to battle it out simultaneously or one player to challenge the talents of a computer controlled rider. The idea is a simple one — just belt down a hazardous cross country course in the fastest possible time, and in this game hundereths of seconds count so be prepared to race. The two screens are independent from one another, one screen features player one's bike and the other is relevant to what player two's bike is doing. The whole course is viewed from the side in two dimensions, each bike appearing on the left hand side of its respective screen. When the starting gun sounds pushing right on ye olde joysticke accelerates the bike causing the landscape to scroll from right to left. The bike zooms over the landscape obeying the rudimentary laws of physics when whizzing (ie if it's going fast and goes off a ramp it flies into the air, falls off walls etc). Depending on which way you push the joystick or press the fire button makes the bike decelerate, wheelie and jump (or bunny hop, depends how technical you are) and all these movements have to be used if a course is to be completed without crashing the bike. If you do crash the bike the game isn't over — the scenery just scrolls slowly (thus costing time) until there is a safe



The original Commodore 64 version of Kik Start *is extremely playable and is one of my all-time favourite games. The 128 version is even better though, and is hellishly addictive. There are some neat new touches and unlike* Kik Start, *the courses have to be tackled at many different speeds, making it much harder and more compulsive than before. Great stuff!*

The only thing that was disappointing about the original Kik Start *was that there wasn't enough tracks. Now Mastertronic have produced a 128 version with 27 tracks — brilliant!!! The graphics aren't exceptional and the sound isn't overly impressive but the gameplay is incredibly addictive and very challenging. Getting really fast times takes some doing and doing it is great fun. If you've got a 128 then you just can't afford to miss it — pennies can't buy a better game.*





WALLS
Go very slow over these — acceleration means a certain fall.
GATES
Again it's a go slow. Cross these at a slow velocity if you want to stay on your bike.
FENCES
Exactly the same principal for the last two hazards apply here too.
PIPES
Same again!!! Less haste, less speed etc
TYRES
You can whizz over these at high speed, but don't slow down otherwise you'll skid off.
BENCHES
Just wheelie up them and drop off the end with your front wheel up.
SPRING BOARDS
Send you flying into the air, helpful if you're tackling a huge jump.
ROUGH GROUND
Go slow and keep your wheels firmly on the ground otherwise you may crash.
DIRT
Slows you down but otherwise it's a pretty harmless substance.
SPIKES
Don't even consider touching these — they'll rip your tyres to shreds and your rider will tumble shortly afterwards.
MYSTERY BOXES
Can cause hassle but to whizz through them at speed just keep your finger on the jump button.
WATER
Quite simple — don't touch.
DITCHES
Wheelie and jump — if you do that you'll clear them.
LOG RAMPS
Keep your speed right down when approaching, then wheelie up the ramp when you're close.
GREASY POLE
Again, slow speed over these otherwise you'll take a tumble.
VEHICLES and PHONE BOXES
Some of these can be ridden on, some have to be jumped. You'll just have to learn which are which.

enough position for the bike to be put back on the course.
The landscape has many features both man made and natural which have to be negotiated, either by jumping, performing wheelies or some other tactic (many are required, see panel). The courses can be learnt, but it certainly isn't easy remembering all twenty seven!



What a great game this used to be and unlike other releases it hasn't aged too badly, even though the game's veneer is a little lacking compared to recent releases the playability is still there. All in all Kik Start is great fun and should be in any 128er's software libary.

Presentation 93%
Jolly title screen, two player options, title screen music . . . very well done really.

Graphics 69%
Not outstanding, but adequate.

Sound 46%
The tune is ikky, but at least you can turn it off, and the sound effects are reasonable.

Hookability 96%
The two player option gives a real competitive edge and the whole game is immense fun to play, even solo.

Lastability 96%
Twenty seven tracks to puzzle, confound and master.

Value For Money 99%
Ridiculously cheap for a disk game, and it's damn good too.

Overall 96%
What 128 owners have been crying out for.



SAMANTHA FOX STRIP POKER

Martech, £8.95 cass, joystick or keys

The's induced rigor mortis into many a lust-driven man by baring all in the daily tabloids and singing suggestive lyrics, and now she will no doubt do the same to Commodore owning chauvinists everywhere. Yes, it's Samantha Fox, and this is her strip poker. The rules are straight forward enough — beat Sam at five card draw poker and she removes her clothes for you. Slurp, drool, slobber. If you lose — well, that depends upon how kinky you are; if you fancy sitting in front your 64 dressed only in your undies, then fair enough, whatever turns you on.

You start with £100 and have to put in the necessary ante of £5 with each new game. However, the size of your bets is up to you. A hand of five cards is dealt to both players; your cards are displayed at the bottom of the screen, but Sam keeps her's to herself. You are only allowed to change your hand once, and £25 is the maximum bet or raise. Otherwise, the standard rules of poker apply — the highest hand wins. Whenever Sam loses a hand and reaches zero, she has to remove one item of clothing and exchange another for £100. That is, if she has any clothing left . . .



I can't say I'm impressed. A really crappy poker game and even worse digitised pictures of the tasty teasin' bundle o' fun — if my breasts looked like that I'd be down the cancer clinic faster than you could say 'gerremoffdarlin'. If you do want mammaries to stir your loins, then buy The Sun for a week, far cheaper and the pictures are of a better quality. If you want to use your 64 to stir your loins, then go out and get it. The real thing's cheaper and ultimately more interesting, anyway.



What have Sam Fox's brain and Martech's marketing people got in common? I'll let you work that one out for yourselves . . . The game itself is quite average with old Sam playing a fair old game of poker for a 19 year old midget, but when she loses the clothes fall and the temperature rises. It's all very stupid really; how anyone is expected to get excited over a bunch of pixels, a rather badly put together bunch of pixels at that. If someone offered me a choice between listening to Barry Leitch's Chicken Song or playing Sam Fox Strip Poker, I must admit I'd go for Strip Poker because it isn't that bad.

Presentation 60%
Sufficient instructions and adequate use of joystick.

Graphics 49%
The definition of the cards is good, which is more than can be said for Sammy.

Sound 25%
The tunes are aurally obscene — they suit the game well.

Hookability 35%
Depends on how hard up you are.

Lastability 12%
Once you've seen all there is to see, you won't want to see them again.

Value For Money 12%
You could buy nearly 50 copies of The Sun for the same price.

Overall 16%
But certainly not sweet.

50 COPIES OF TAU CETI ON OFFER

Sizzle your way across the surface of TAU CETI for *free!*

ZZAP! COMP

Down at CRL Towers, home of software millionaire Clem Chambers (according to a recent article that arrived in the ZZAP! office from a freelance writer), they are full of joy and glee. TAU CETI has been converted to the Commodore, the ZZAP! Spiky haired ones have looked at it, played it, played it some more, raved, played and awarded a Sizzler on the pages of this very issue.

Now you get a chance to join in all the fun, and for free if you are lucky enough to be one of the fifty winners in this specially tailored TAU CETI wordsquare comp.

The game puts you in the pilot's seat on a skimmer planetside on Tau Ceti — a colony planet run by Gal-corp. Catastrophe has struck, and all the colonists have been wiped out. All the human colonists, that is — the automated defence systems are still up and running. It's up to you to blast your way past the defence droids and laser towers, find the damper rods that can be used to shut down the reactor that powers the security system and assemble them so that the well-meaning robots stop shooting everything in sight.

Do that, and Gal-corp will be well pleased — the planet can be recolonised and you can be promoted.

Fancy your chances? Well, here's the chance to get a bit of puzzle-solving practice in, and if you find all the words in this wordsquare and happen to be one of the first fifty correct entries out of the bag on 14th August, you'll get a free copy of Tau Ceti, courtesy of CRL and software millionaire Clem Chambers!

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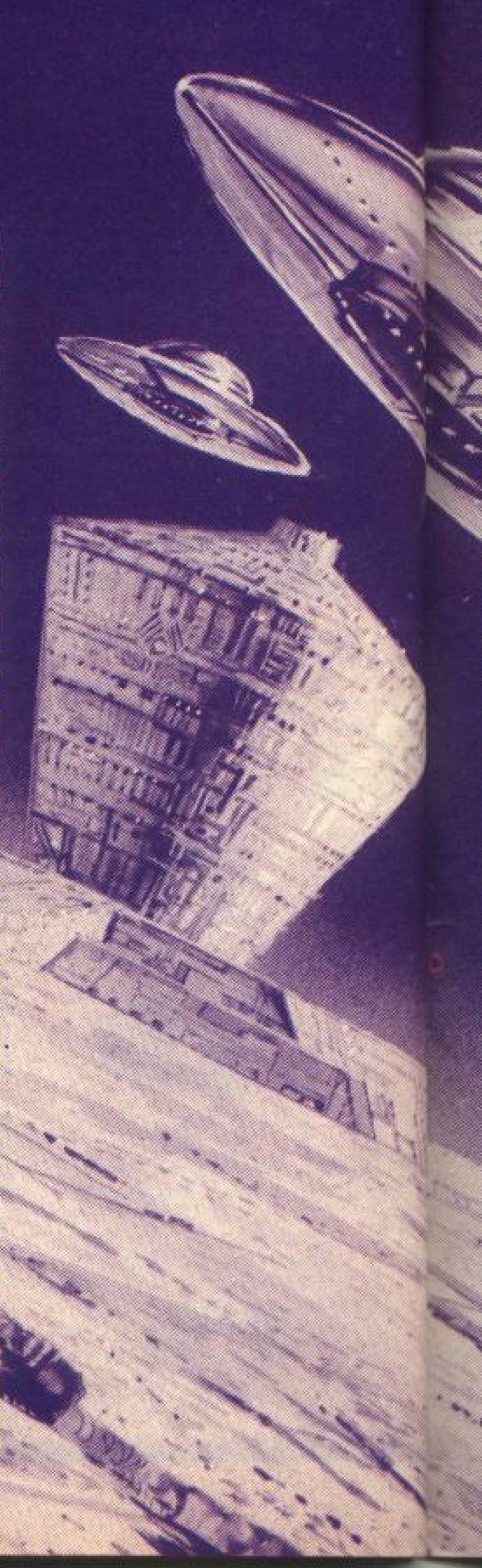
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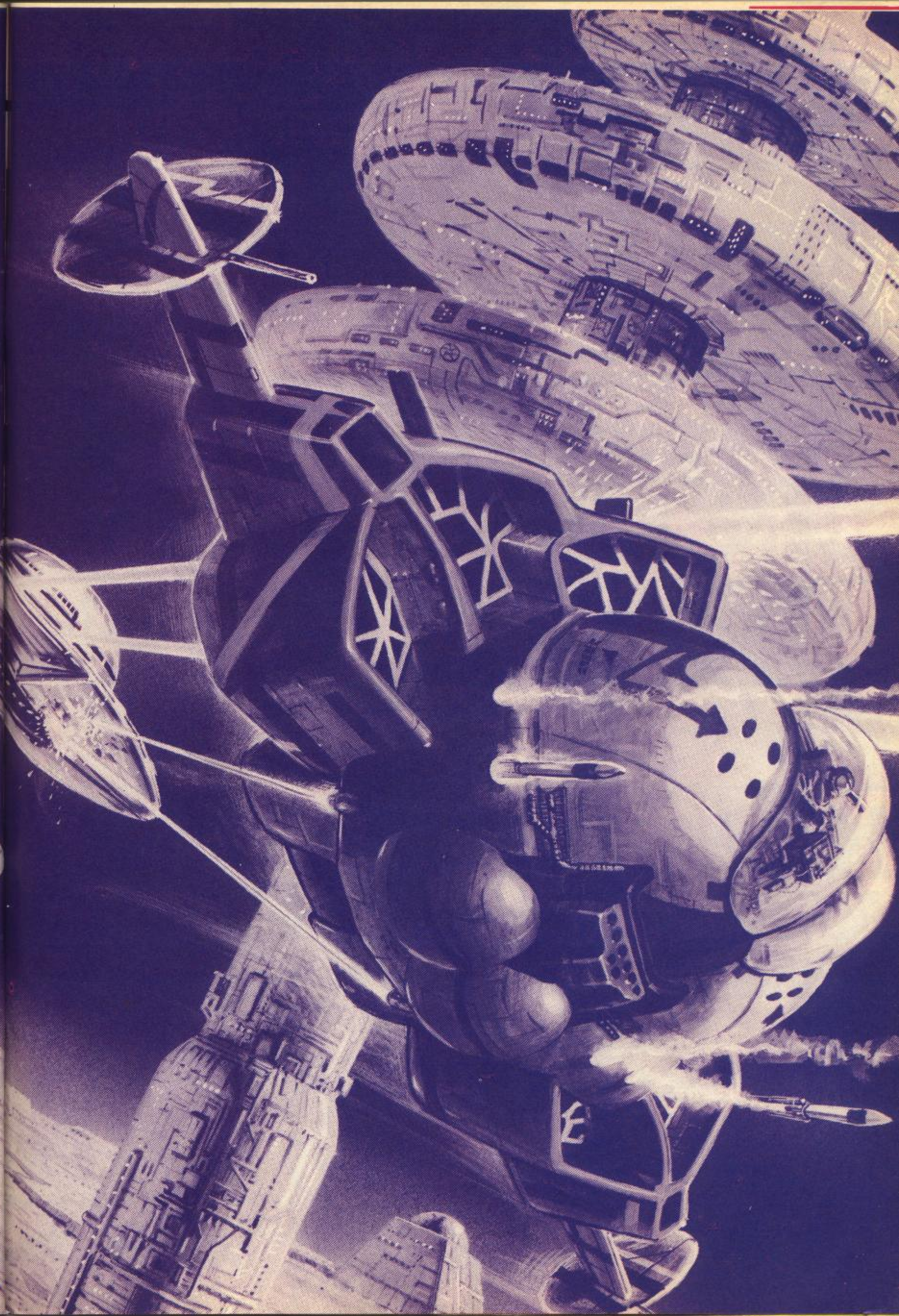
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"Quite simply, Ultima IV is the best role playing game I have seen for any computer. In terms of sheer size and playability, it is tremendous value for money. If you don't have a disk drive, go and sell something else and buy one. Then buy a copy of this amazing game." Computer Gamer
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U.S. GOLD
U.S. Gold Ltd., Units 2/3 Holford Way,

TIME TRAX

Mind Games/Argus Press Software, £9.95 cass, joystick only

A mixture of science fiction and pure fantasy sets the scene for this latest game to emerge from the Mind Games label. You are one of probably very few survivors of the holocaust. Your cellar is still intact, though it appears the rest of London has disappeared. And so has your colleague, Dr Uriah Winterbottom. You thought the old quack was somewhat unhinged, always warbling on about how he could have avoided all of this mess if only he had had a little more time. He's dead and gone now. But his notes are not.

The notes and charts refer to the Evil One — Eight Minds, Runes — hmmm! With little else to occupy your time, the notes provide an interesting diversion. They suggest that some long forgotten battle took place in Earth's past and that the forces of evil won. Ever since then, when mankind has been on the verge of moving on to greater Things (well, that's what the manual says), it has been thwarted by some great catastrophy created by the evil ones. This is because the eight minds have had to open time portals to search across the aeons for their treasured possessions. By doing so, they leave entry points open for the baddies. Your quest is to restore the imbalance all this meddling has created and make sure that this time, mankind makes any necessary transition is made without any undue interference from the nasties.

It involves travelling through the different ages of man, trying to appease the eight minds by returning to them their now scattered possessions and finding a combination of tiles that will allow casting of the correct spell to close the time portals and seal out the evil ones forever.

The screen layout consists of two main components. The top half is the action window where your character, controlled by joystick, can be manipulated through rooms and portals on his quest.



Time Trax is a difficult game to get into and play. The graphics have lots of detail and variety. The plot is interesting and the gameplay intriguing. Unfortunately the playability suffers until you really get into the game, and despite useful appendices, the manual does not help make this task easier. The theme tune is reasonable, but annoys after a while. These are, however, my only criticisms of this cleverly devised game. Not exactly the kind of thing that's going to appeal to the blast 'em out of the sky freaks, but it's demanding and enjoyable if you persevere.

The bottom half is basically an information display. To the left of this section is the visual display for objects discovered using the look option or, during a meeting, one of the images of the Eight Minds. Below this is a fat red heart. This is an energy display. Blood drains from this heart as energy is used up during the course of the game. When it is entirely black, you are deceased.

By using the joystick, options may be highlighted until the desired one is selected. Below, are four storage boxes, each with its own status light. When an object is being carried it appears in one of these.

Below these boxes are two windows. On the left is a real time clock, which is used to determine when certain time portals open. To the right is the tile storage box. Up to ten tiles may be stored at once, although there are fifteen in the game. Just to the right of the main storage boxes are the function buttons. These include a pause button to suspend game action, a resume button to revert control from options to the character on screen and a cancel button to prevent you from doing things you might instantly regret.

Finally, on the right of the screen are the tile test and eye display areas. When four tiles are in the tile storage area, they may be moved to the test area. The eyes displayed in the box then react to their presence it a kind of mini Mastermind game. A closed eye means one of the tiles does not belong in the group. Half open eyes indicate the right tile in the wrong place and a fully open eye indicates that the right tile is sitting in the correct position. When a correct combination of four tiles is achieved the game will end. However, the game cannot be won unless all the Minds have had their personal possessions returned to them.

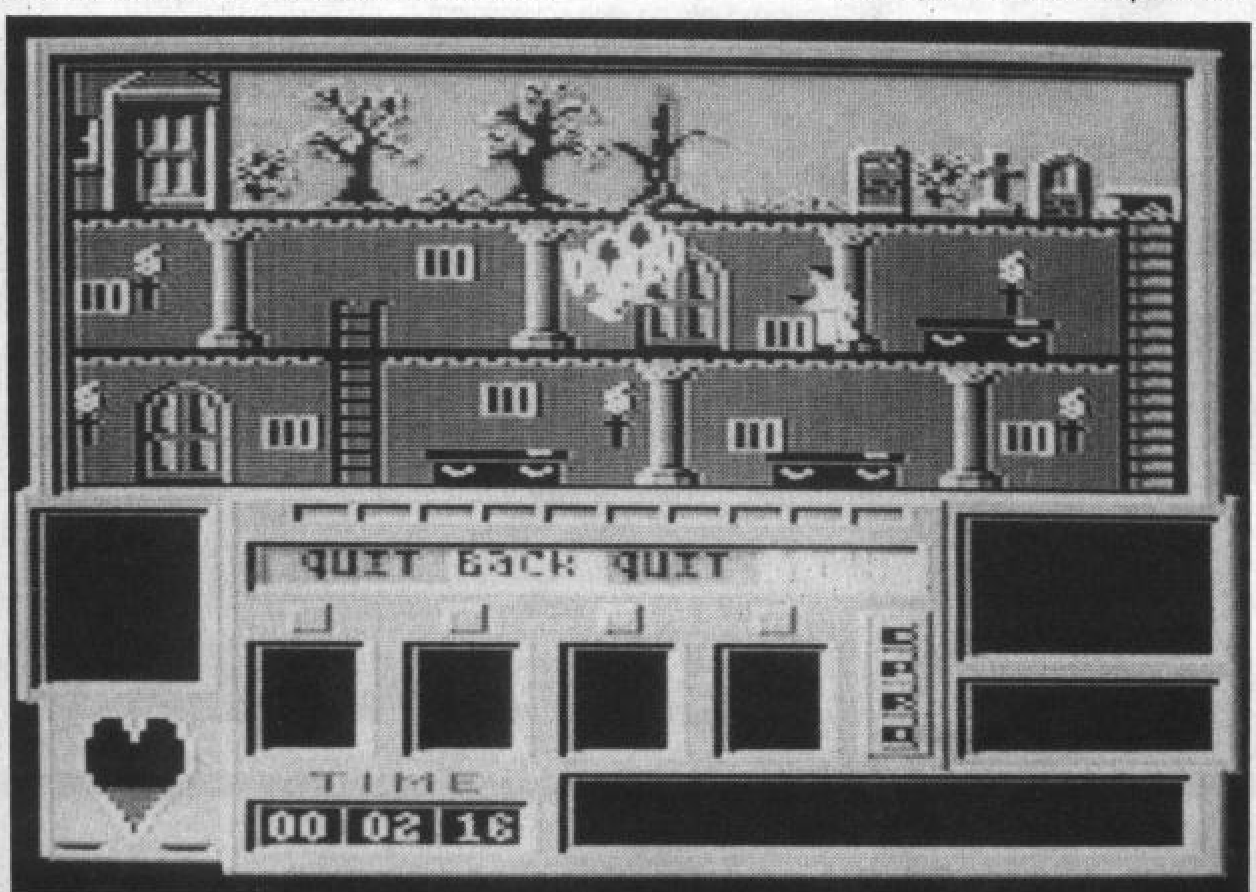
Tiles can, incidentally, be used in pairs to create spells. The player is really working in the dark unless he finds a scroll. Reading a scroll will reveal which two tiles can be combined to make a spell. However, it does not reveal the effect of the spell and of course the necessary tiles still need to be acquired.

Another problem lies in the use of weaponry. There are three weapons, each needing different forms of ammunition. The pistol needs bullets, the crossbow needs bolts and the wand requires gems for its power. The complication arises with the fact that different weapons only work in certain times zones yet without a weapon, staying alive is impossible for any reasonable length of time. Moving out of a screen and then going directly back is one way of avoiding the nasties but this leaves little time to search or trade with any of the Minds you may meet.

The screens themselves consist of four levels each scattered with interesting objects to investigate and obstacles which may or may not be impassable. Chests, for instance, require the correct key before they can be opened. After a chest has been unlocked, it may contain useful items or just provide a good place to leave objects for a later stage. One of the objects that can be found in chests is a bottle. There are actually several of these and they contain potions which, when drunk, restore up to half of the player's original strength.



The instructions aren't very helpful and it took ages to get to grips with this game, in which time grew to loathe the music and respect the game. I've played more exciting arcade adventures, but even so, I enjoyed Time Trax — eventually.



Presentation 76%
Awful loading screen and flawed manual, but the on-screen presentation is good.

Graphics 81%
They won't knock you off your seat but there's lots of colour, variety and everything has been put together nicely.

Sound 69%
Above average tune that doesn't hold interest as long as the rest of the game.

Hookability 67%
Not the easiest of games to get into thanks to the manual. Still, curiosity should save the day.

Lastability 81%
Highly complex play is rewarded by plenty of challenge.

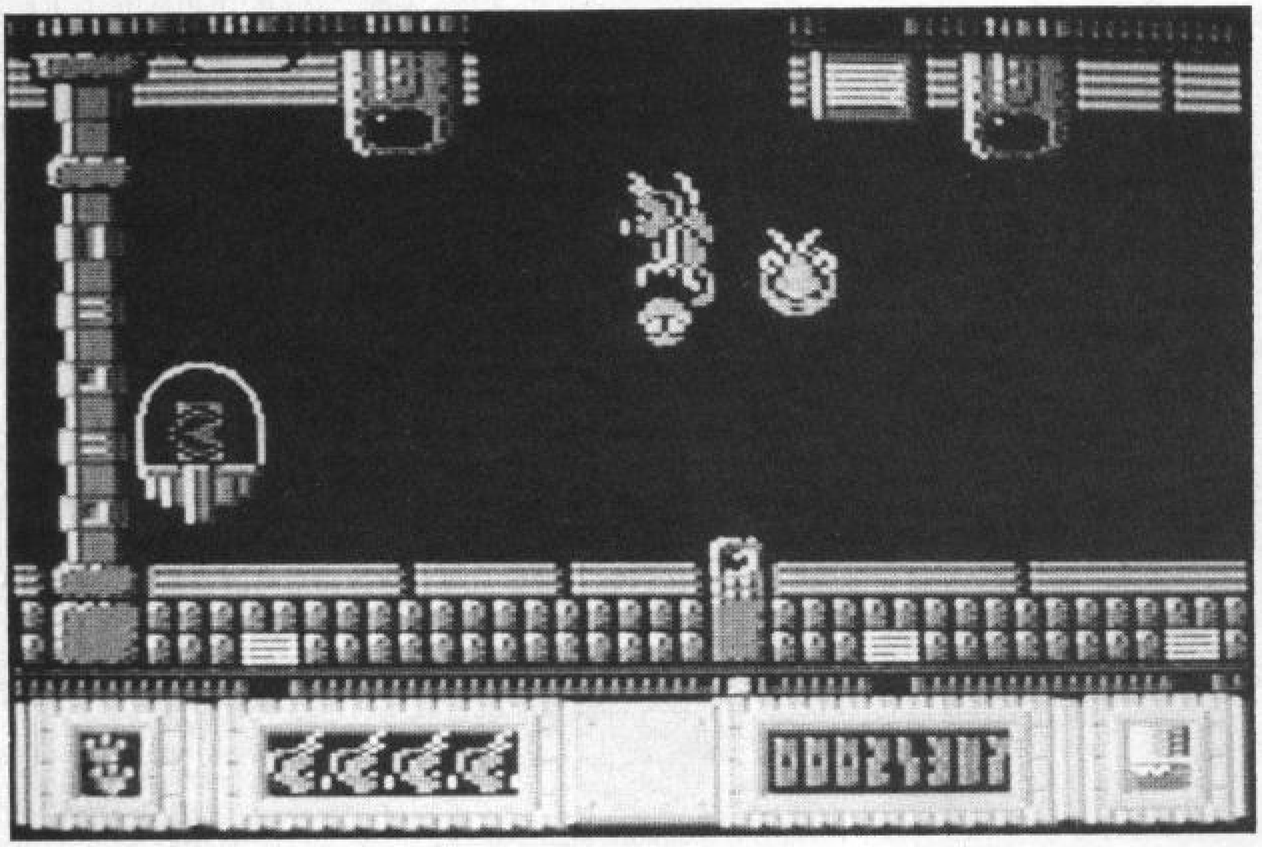
Value for money 75%
Lots there for your pennies.

Overall 80%
One of the more interesting (if demanding) arcade adventures to have appeared recently. But patience is a virtue.

ICUPS

Odin/Firebird, £9.95 cass, joystick or keys

ICUPS is, or rather are, a bunch of terribly decent fellows who spend their time preventing mankind's masses from being blown up by any evil and marauding aliens. They're a talented



bunch of guys and are good at their task, consequently it's no easy job getting drafted into their elite ranks. Many budding ICUPSsters fail on the road to becoming an ICUPS commander, but you, who have had compulsory conscription for ICUPS training, aren't going to fail are you?

After months of training you're ready to tackle the ICUPS training ground — complete it and you'll become a commander. Fail and it's back to the dole queue. The training course is split into two sections, the first testing your flying skills and the second a commando mission into an alien environment where you have to recover and assemble the four pieces of a computer. You're only given three chances at the mission, throwing away the three chances results in instant expulsion from the ICUPS academy.

When the mission starts a tug rocket pulls your nimble craft onto the screen and then whizzes off, leaving you alone in the void. What you have to do is fly up the vertically scrolling screen dodging the various suicidal and bomb dropping robot ships. To complete the first part of the mission you have to get through three separate stages, each stage getting progressively harder making you rely more on your offensive missiles and bumping abilities to reach the end of the stage.

Once you've completed the flight stage you're automatically transported to the second part of the course, a sort of mini *Arc of Yesod* with a jet pack. What you have to do is make your way around a large, flick-screen map and find four bits of the computer. When you find a piece it can be picked up by blasting the top off its container and moving your man over it. When all four pieces have been recovered locate the central computer room and assemble them there to complete the training. Sounds easy, but the complex is infested by horrible aliens which sap your energy when they touch you. If they stay close for too long then you lose a life. Luckily they can be shot, just press fire to blast them to bits. He he he.



I couldn't believe my ears when I heard the title screen music — a direct rip-off of the Mighty Bogg's Detergent, and a rather poor rendition at that. Small wonder that Bogg has virtually given up writing tunes. Disgusting. Anyway, title screen music aside, ICUPS is a fairly mediocre game. The first stage struck me as being a sort of Bumping Buggies *variant (yawn) — the second stage is like a simplified* Nodes/Arc of Yesod, *and soon palls. I'm surprised that Odin have come up with such a weak title — at least the graphics are up to their usual standards, ie very good, but that's no reason to buy the game.*



Lovely graphics, shame about the game. The two sections of the game basically boil down to being a Bumping Buggies *derivative and a poor* Nodes of Yesod *type of thing. The music on the title screen is alright, but the rest of the effects are crummy. Take a look at it, but don't be seduced by its slick graphics.*

Presentation 75%
Nice on-screen presentation and a couple of options

Graphics 85%
Very pretty sprites and backdrops.

Sound 51%
Poor rip-off of a good Bogg tune and weak effects.

Hookability 65%
The great graphics attract . . .

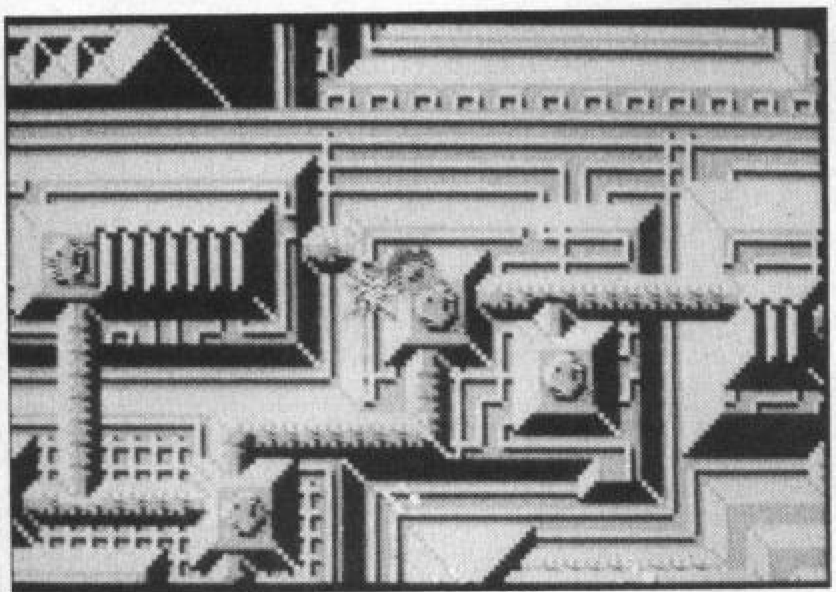
Lastability 46%
. . . But the horrible game repels.

Value For Money 42%
A tenner's a bit steep for what it offers.

Overall 49%
The first poor offering from the Odin stable.

OLLO I AND II

Bug Byte, £2.99 cass, joystick only



OLLO I

The first mission pits you against hordes of nasty aliens who've been making nuisances of themselves. You see, they've dropped horrible germs on a planet in the Tau Ceti system, thus decimating the population. Naturally Mankind aren't taking that lying down and have sent a hero, you, to blow them all away.

Your spaceship appears at the bottom of the screen and the aliens trudge down from the top and try to ram you. Luckily you've got your single-shot extra deadly laser beam to blow the beastly Buggerians (for that is their name) away. Your spaceship can move anywhere on the bottom half of the screen, useful for dodging any over-enthusiastic Buggerians.

The game has several levels, each completed by surviving the onslaught for a certain amount of time. Five lives are granted to you and one is lost when you have contact with nasty alien meanie.



If the scrolling wasn't so juddery, and the control wasn't so sluggish, and there was on-screen scoring (it's only accessible by pressing the space bar), and the scoring potential was higher (one point for destroying an installation isn't enough to inspire further play) and the graphics were better, and the sound was meatier, and there was a bit more to do, then I'd like Ollo I and II . But I don't — well, they're not that bad. Strange, that if you keep moving left or right, you move up or down a character each time the scenery wraps round! Ah well, these alien planets are all rather weird . . .

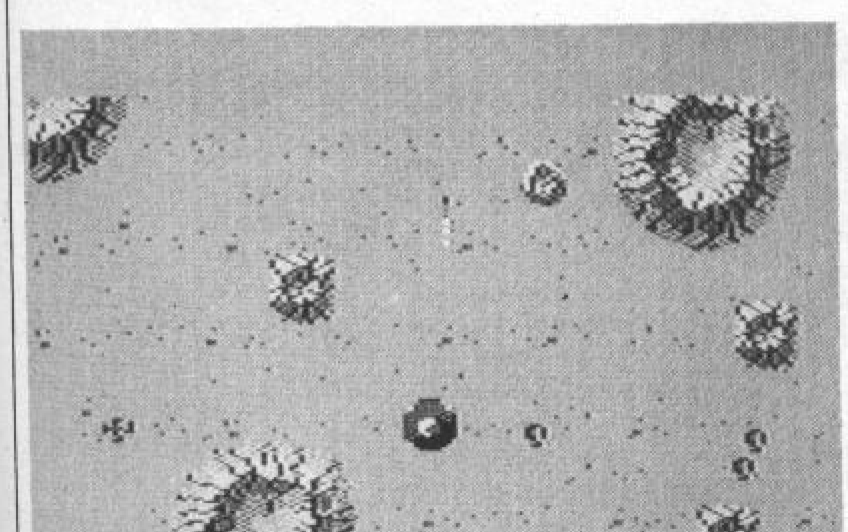


Pah, even at a quid apiece these two progs aren't much cop. If the graphics, gameplay and sound were better they could be quite good, but they're not, so they aren't. The main gripe is the scoring potential — after half an hour's play you get about 200 points making the whole thing seem rather futile. Look and see, if you like it buy it, although don't forget to let someone undo your strait-jacket first.

OLLO II

Aaaagh! Some of the Buggerians have managed to escape from the first onslaught and have limped their way to Earth. After receiving a phone call you whizz back to your home planet to beat the living daylights out of them once and for all. The big problem is that they've built a load of alien implacements which just have to be blown to bits to safeguard our lovely planet.

The game looks and plays similarly to the arcade game *Time Pilot 84* with the landscape scrolling in all eight directions. There are also a whole pile of aliens loafing around which can be destroyed by blasting them with your lasers. When you laser, a bomb is automatically dropped too. If this hits a ground target then it is destroyed. To progress to the next level just destroy all the ground targets. When you complete a level you're given the chance to boost your score, courtesy of a bonus screen. Here, a load of aliens float harmlessly about the screen making themselves handsome targets — blow them all away to get a high bonus. In this mission you're given five ships, and each is able to take a certain amount of punishment before blowing up.



Presentation 63%
Attractive title screens, but little else.

Graphics 46%
Slow, juddery scrolling backgrounds, which are reasonably well defined, and pretty naff sprites on both games.

Sound 21%
A few crummy spot effects.

Hookability 39%
Not difficult to get into but . . .

Lastability 25%
. . . it's rather repetitive and boring.

Value For Money 32%
A quid a game, but that's still asking too much.

Overall 27%
Two very simple games with many flaws.

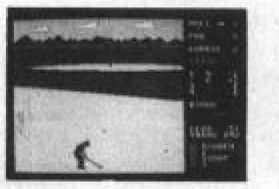
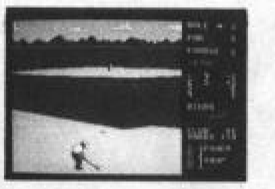
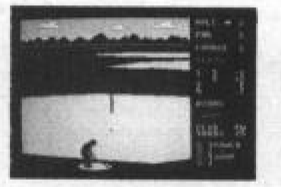
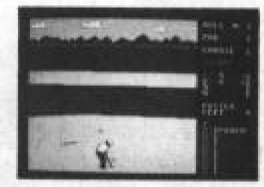
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Save £2 with this special ZZAP! Readers' Offer on last month's GOLD MEDAL golf simulation (97% Overall). *"The object of the game is to sink the ball into each hole by hitting the ball with a club the least number of times possible."* As far as it goes, that may be an accurate description, but there's a lot more to golf than that, and there's a lot more to *Leader Board.* Here's what the reviewers said:

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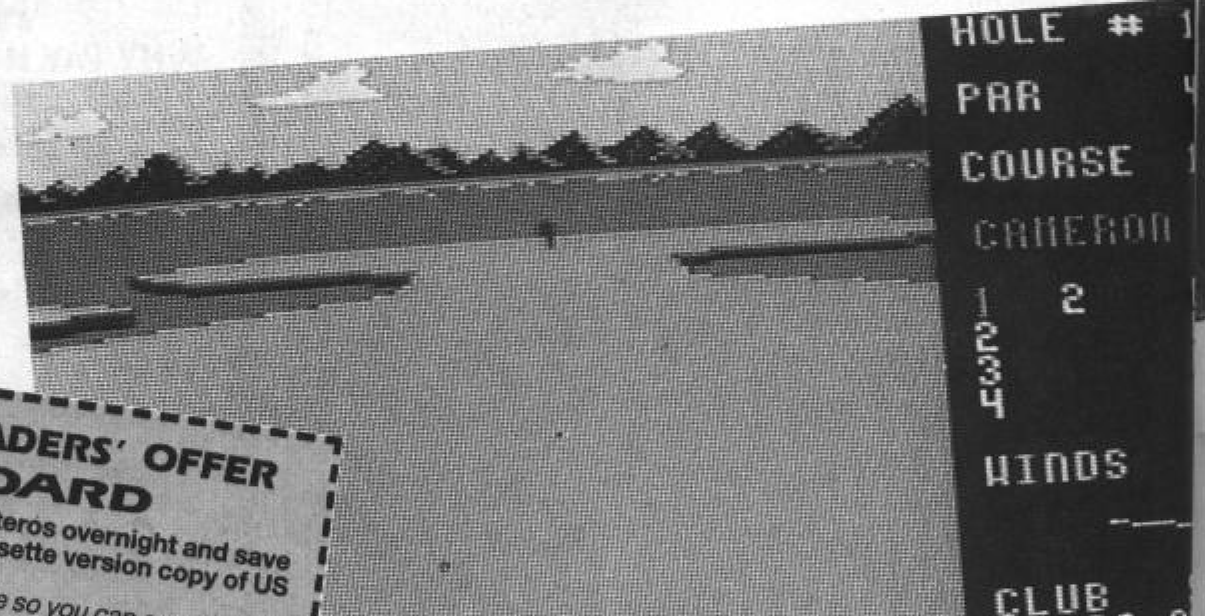
~~£9.95~~

The feel you get from a shot, judging the degree of arm swing needed to send the ball on its way, and then watching its flight through the air and its shadow on the fairway, makes this not only a game of skill but also of excitement . . . a great game for everyone. —**PS**

I was more than pleasantly surprised by Leader Board, *in fact I was amazed. It's not just a golf simulation on a computer — it IS golf on a computer . . .* Leader Board *is without doubt the sports simulation of the year, if not the decade!* —**GP**

Graphically the game is superb — the animation on the golfer is stunning with incredible realism. The sound is great too, no music but amazingly accurate spot FX. Even if you don't like golf look at this sports simulation of the year, you'll be amazed. —**JR**





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ZZAP! TEST

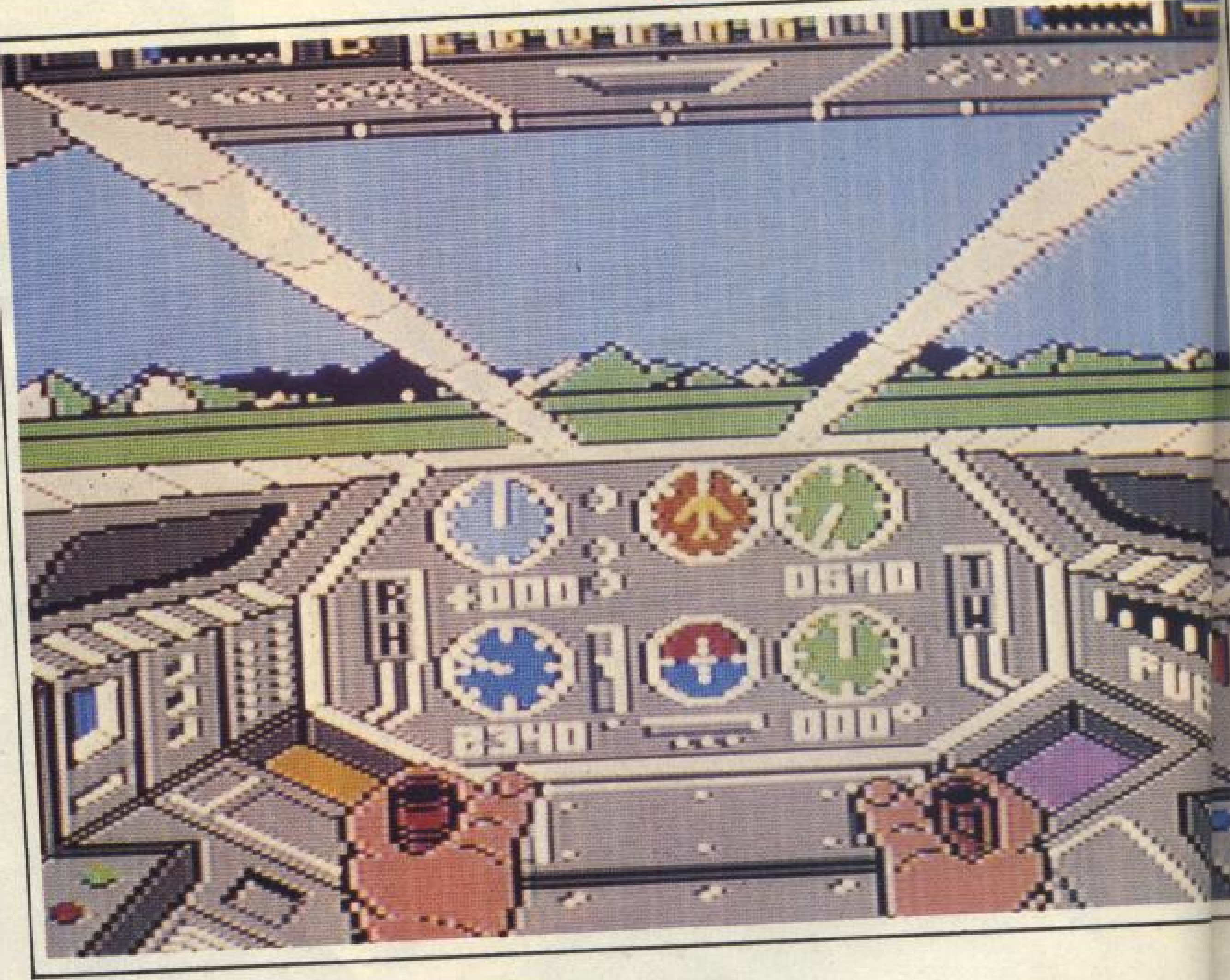
INFILTRATOR

US Gold/Mindscape, £14.95 disk, joystick with keys

Johnny 'Jimbo-Baby' McGibbits, Infiltrator, is the sort of man your mother would like you to bring home. He's everything a man should be: tall, dark, handsome, well endowed and . . . talented. Very. If he's not performing vital operations on famous people and christening cathedrals, he's climbing the tallest of mountains and helping old ladies cross the road.

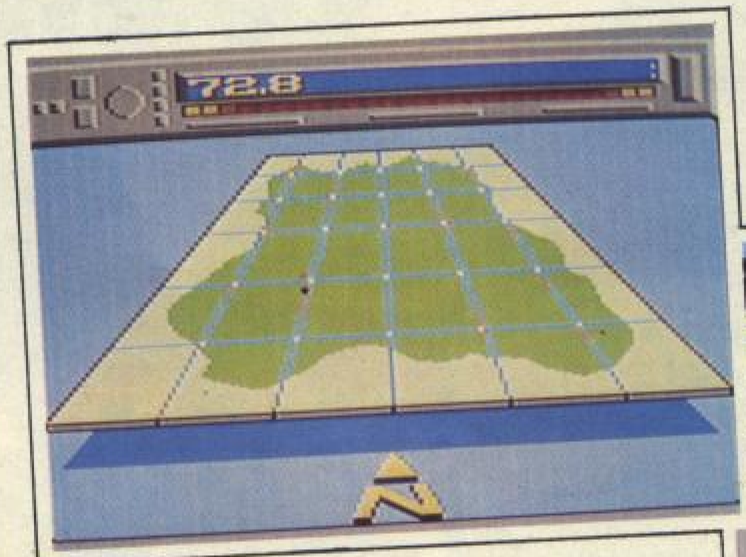
In his spare time he likes to save the world from deranged meglomaniacs — such as The Mad Leader, who has recently threatened to destroy the whole of the human race. Most men would go weak at the knees and wee themselves at the thought of trying to infiltrate a top secret, heavily guarded enemy base before taking on a whole army. But not our Johnny, oh no, he's as hard as they come and is only mildly perturbed about missing his dinner date with the President in two hours time. Still, there's always tomorrow afternoon . . .

The mission is split into three sections and the first part (a 'flight simulation') starts outside Johnny's country estate, inside his Whizbang Enterprises Gizmo ™ DHX-1 Attack Helicopter. This marvel of the military world contains many useful items, such as cannon, heat seeking missiles, flares, chaff, a Heads Up Display (HUD), a turbo booster, an on-board computer, designer alloy skids and even real imitation bearskin sport bucket seats (with lumbar adjust).





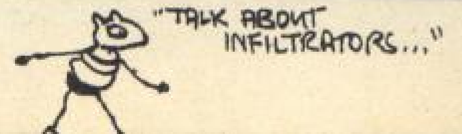
Although Infiltrator is a very playable game, I get the feeling that the author, Chris Gray, got bored of the whole thing towards the end. For example, the graphics get progressively worse (although at worst they are good), and the gameplay follows suit, although to a lesser degree. This is a shame, since Infiltrator could have been incredible, as opposed to just very good. I must admit, it's great fun to play, but I do feel somewhat disappointed with the game as a whole. Perhaps I shouldn't have expected so much.

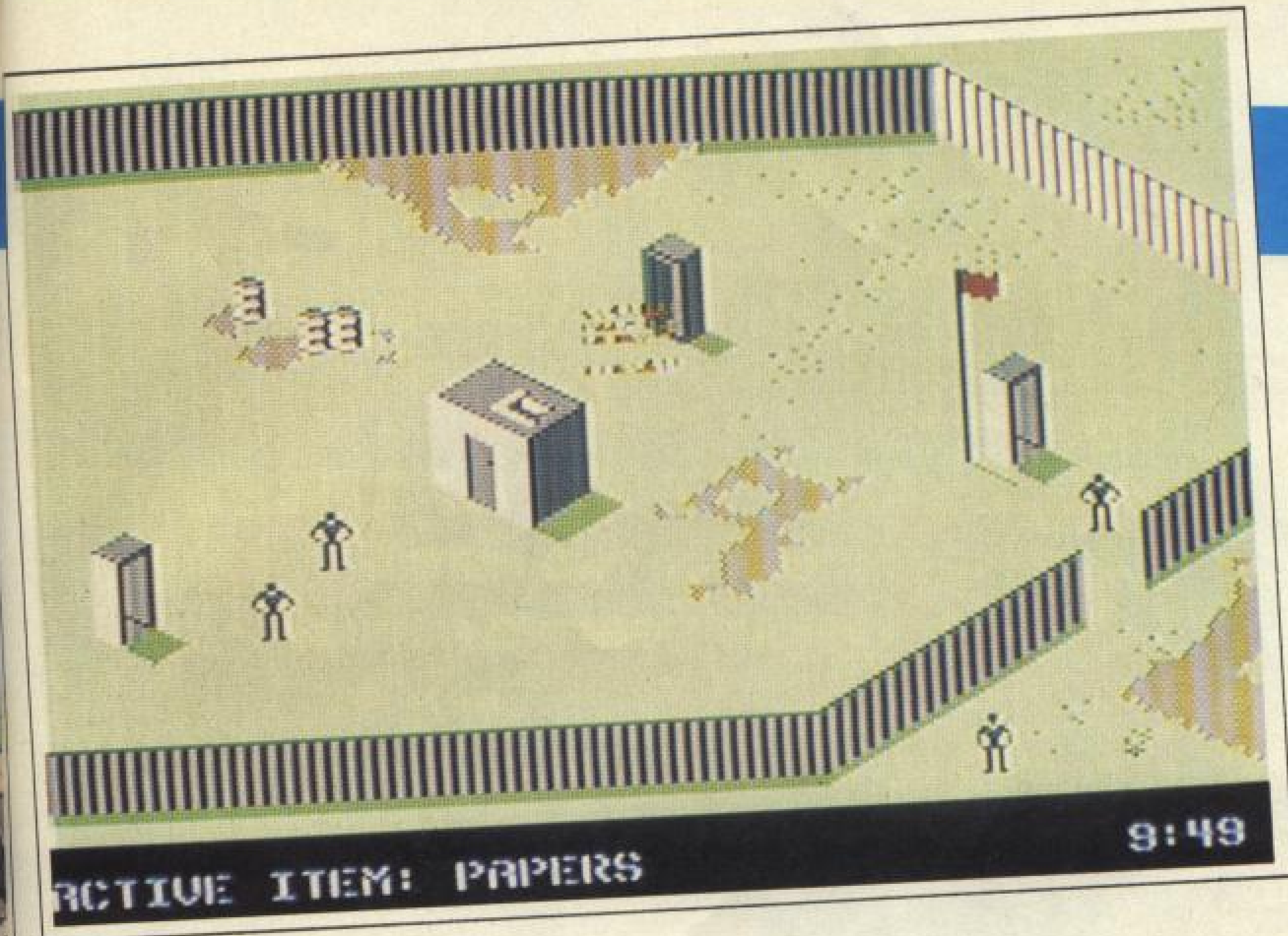




Once in the air, the Automatic Direction Finder (ADF) has to be set for navigation purposes. By calling up the Tactical Map — via the on-board computer terminal — the relative position of the enemy base is shown. The course can then be entered into the Communications unit.

Other aircraft occasionally make an appearance and are either the enemy or other infiltrators on the same mission as Johnny. However, they are unmarked, so their identity has to be established before any action can be taken. On requesting identification, the mystery pilot gives his codename, to







What a great game, as disk products go Infiltrator *really has got its act together and is the best implementation of a 1541 dependent game I've seen. It's all great stuff and fairly exciting, the flight sequences and the base infiltration bits are both top hole games in their own right. The main problem is that I can't see how US Gold are going to get* Infiltrator *onto tape without severely compromising the game, I can quite easily see a good game getting ruined. If you've got a disk drive then get a copy, if not have a good look at the tape version when it appears and check out if it's really the sort of thing you would like to possess.*



which one of two responses can be offered — INFILTRATOR or OVERLORD — depending upon the codename given.

For example, if the ID of an aircraft is SCUM and the response is OVERLORD, then Johnny is allowed to continue since the enemy think that he is on their side. If, however, the response to an enemy codename is INFILTRATOR, then a fight to the death ensues. This is where the HUD, cannon, heat seeking missiles, flares, chaff and a cool head all come in handy.

Switching to the Heads Up Display provides a set of cross hairs to aid aim. The cannon and missiles are, quite obviously, used to shoot attacking aircraft, and the flares and chaff confuse any incoming heat seeking and radar guided missiles.

When the ADF dial goes haywire it is an indication that the base is directly below. But before a safe landing can even be attempted, the Gizmo must be put into WHISPER mode so that the enemy aren't alerted. Landing successfully (ie, without crashing or getting caught) initiates the second stage of the game — Ground Installation Infiltration.

After a quick flip of the disk and a short wait the screen display changes to show an 'overhead' perspective view of Johnny's surroundings, and the screen flips from one location to the next as he moves. His objective is to penetrate the enemy base, within a given time limit, by pretending that he is an enemy guard.

Johnny is initially armed with only a handful of objects; a camera, five gas grenades, a can of gas spray, a mine detector (the woods surrounding the enemy base are usually abundant with landmines), some explosives, and some forged papers. The camera is for photographing vital enemy documents when inside the base, and only five shots are provided. Both gas grenades and spray perform the same function (they put people to sleep when activated)



A nice game is this — lots of great graphics, realistic sound effects, solid gameplay and plenty of neat little touches to make it stand out from the rest. The helicopter bit is very tricky and requires a lot of perseverence to stay aloft for more than a few minutes. Once you get to the second section some superb graphics await the player, but getting there is tricky. We looked at the disk version, so I'm not sure what the cassette version is like — it might be advisable to have a try before buying. However, if you have got a disk drive, then I've no qualms in recommending it.

although the former has a greater range.

Pressing the space bar accesses this inventory and allows Johnny to choose which item is to be used, and then pressing the fire button actually uses an object being 'held'.

Whenever Johnny is confronted by a guard he must show his papers. Failure to do so results in an alarm being set off and all hell breaking loose, which makes the mission harder still. To make matters worse, some of the guards are a bit cleverer than your average enemy, and can spot a forgery a mile off. Fortunately, the alarm system can be temporarily disabled by finding a special electronic key, and inserting it into the alarm control unit.

There are many buildings to be explored within the enemy base, and entering one changes the viewpoint yet again. This time, a cross section of each room is displayed as Johnny moves through them, and a the mapping unit at the bottom of the screen follows his progress.

In most of the rooms there are various pieces of furniture which need to be searched for vital documents. A majority of the decor contains useless items, such as bottles of vodka and used chewing gum (yeuch!). If found, these are ignored not added to Johnny's inventory.

Guards also patrol certain rooms and depending upon the situation they must either be shown identification or disposed of — quickly!

Once all of the relevant documents have been photographed, Johnny has to escape from the base to get back to his helicopter and eventually home — where **another** mission awaits. Oh well, nobody ever said that being a super soldier, engineer, neurosurgeon, politician, movie actor, rock star, world-class motorcyclist, explorer, karate expert, **and** devil-may-care all round nice guy was easy . . .

The review and ratings are based on the disk version of Infiltrator. *Ratings for the cassette version will follow when (if?) it becomes available.*

Presentation 98%
Humourous and informative instructions, superb in-game appearance and many neat touches.

Graphics 88%
Initially excellent, but unfortunately deteriorate in quality with each mission.

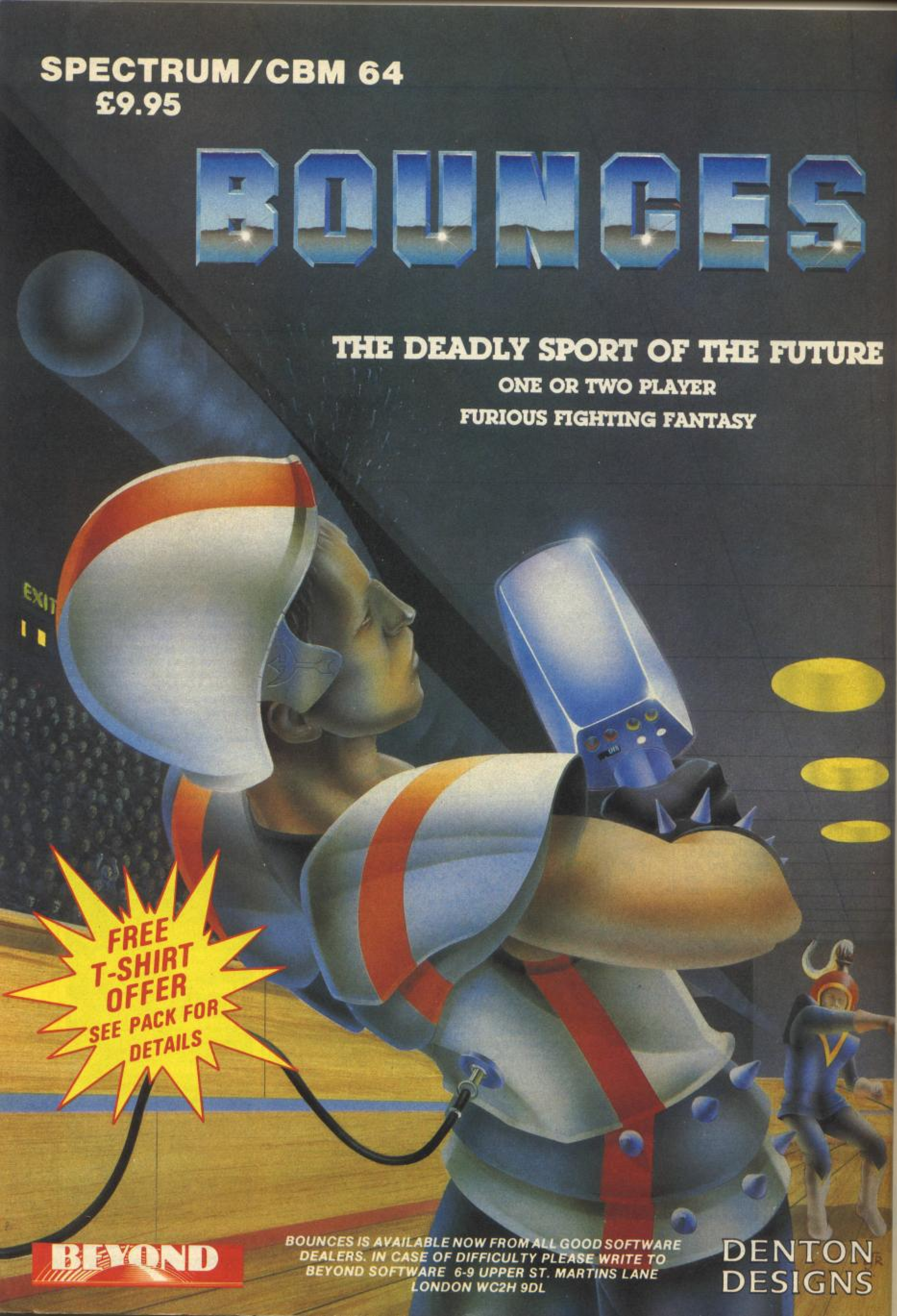
Sound 70%
No music, but good spot FX.

Hookability 94%
Instantly impressive and playable.

Lastability 93%
The three stages are tough, demanding and addictive.

Value For Money 88%
A little pricey, but a worthy package all the same.

Overall 92%
An unusual, but impressive approach to an arcade adventure.


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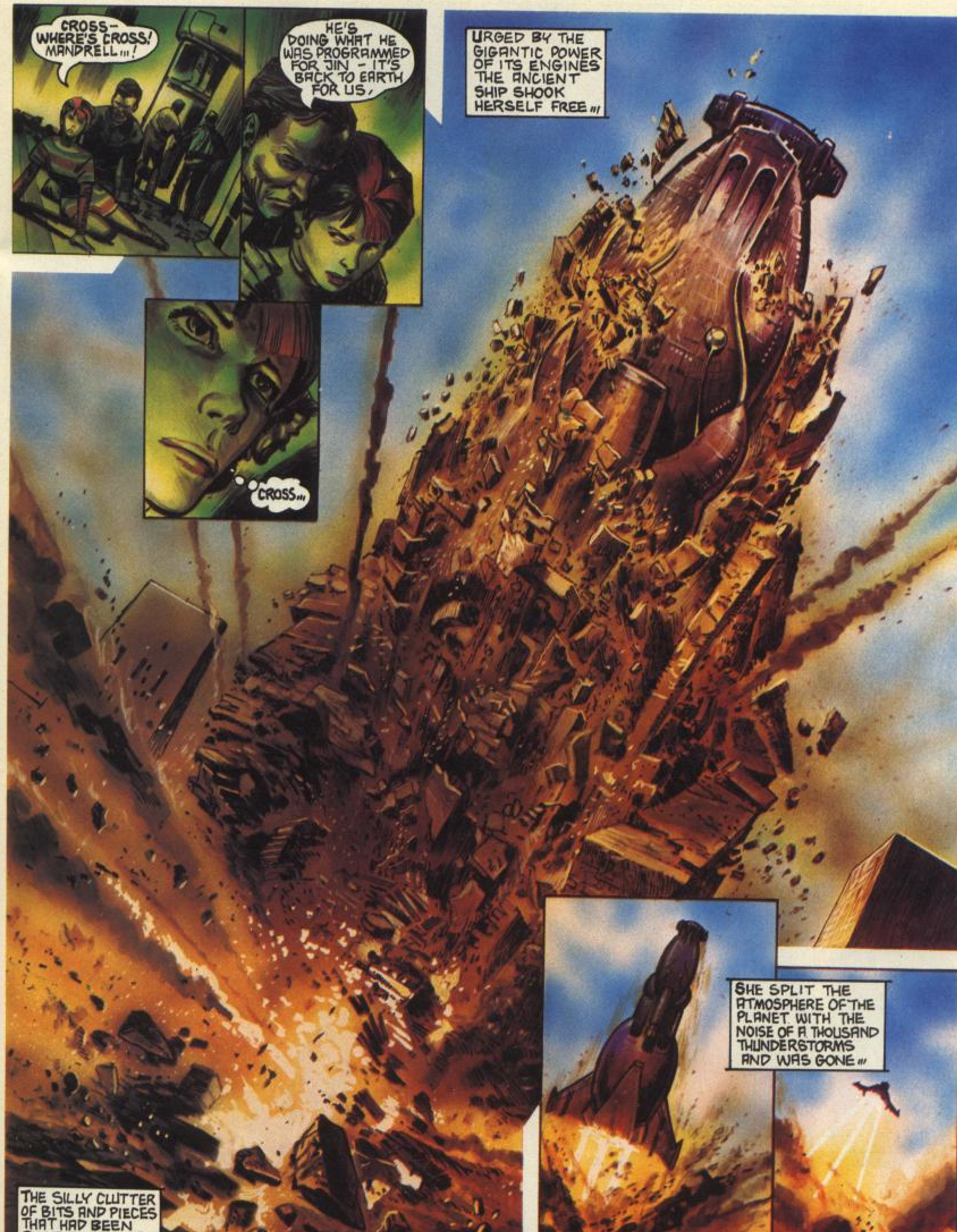
UPDATE:
The evil Vilgarre's Cathedral building WAS the spaceship Cross needed to save his stranded passengers. Only Karrian could stop their departure — and he could not be killed . . .

THE TERMINAL MAN





STORY BY KELVIN GOSNELL© DRAWN BY OLIVER FREY©



CROSS- WHERE'S CROSS! MANDRELL...!
HE'S DOING WHAT HE WAS PROGRAMMED FOR JIN - IT'S BACK TO EARTH FOR US.
URGED BY THE GIGANTIC POWER OF ITS ENGINES THE ANCIENT SHIP SHOOK HERSELF FREE...
CROSS...
THE SILLY CLUTTER OF BITS AND PIECES THAT HAD BEEN BUILT ON TO HER CRUMBLED TO DUST -
SHE SPLIT THE ATMOSPHERE OF THE PLANET WITH THE NOISE OF A THOUSAND THUNDERSTORMS AND WAS GONE...



AND WHILE THE WICKED CITY OF KEBWOB WAS CONSUMED BY FIRE, CROSS WATCHED, -
—THE LITTLE BIT OF HUMAN LEFT IN HIM SAD...
BUT THE COMPUTER HAD DONE ITS JOB—ITS PASSENGERS WOULD GET HOME.
IT WAS TIME TO DO WHAT COMPUTERS NORMALLY DO WHEN THEY FINISH A JOB—
—CLOSE DOWN.
BUT CROSS WAS NOT ONLY COMPUTER—
THERE WAS THE VIRUS ELEMENT—
—IT WANTED LIFE...
THERE WAS THE HUMAN FRAGMENT—BEDROCK OF EMOTIONS-AND HOPES...
HOPES OF WHAT? A LIFE WITHOUT PURPOSE? NO LOGICAL TASK TO BE CARRIED OUT...
THE COMPUTER WON OUT—DECIDED...
IT RELAXED THE IMAGES THAT IT GENERATED TO FILL IN THE MISSING PARTS OF THE HUMAN'S BODY— IT CEASED MONITORING THE FUNCTIONS AND JUST STOPPED...
FUNNY... THOUGH... IT... FELT... H-A-P-P-Y...

The End


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